

SWAMI PRATYAGATMANANDA

JAPASUTRAM

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ABOUT THE BOOK

This book is a summary in English of the author's encyclopaedic work with the same title, published earlier, in Sanskrit and Bengali.

It tells especially of Śabda or sound, its origin and development, its creative aspects, the power of mantras, the value of japa and about the vowels and consonants of the Sanskrit alphabet which constitute Varnamāla.

In the Appendix is given the illuminating paper on "The Metaphysics of Sound" by Justice P. B. Mukharji, first delivered as a lecture at the Ramakrishna Institute of Culture, Calcutta.

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JAPASUTRAM

The Science of Creative Sound

BY

SWAMI PRATYAGATMANANDA



With An Introduction by
Prof. CHARU CHANDRA CHATTERJI

AND

An Appendix by
Justice P. B. MUKHARJI, BAR-AT-LAW



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PREFACE

WHEN starting writing this book we entertained a hope that it might be possible to prepare a fairly good-sized compendious volume dealing in a broad, systematic way with the basic concepts, principles and their widely varied practical application in the *Japasûtram*.¹ But that hope has not materialized. The book begins in a discursive and "dramatic" way, and in a manner which seems to be inclined to "metaphorical and pictorial thinking." After proceeding more than half-way, leisurely and ramblingly, like that, it perceives that its journey's end cannot be put so far off as it hoped or imagined it could; that the finish of its "opening Act" will now have to be sudden, laconic and cryptic. It may be hoped, nevertheless, that the pictures and imageries, and a peep also into side galleries of the Show with which the present small book opens will be suggestive of the manner in which such things have been sought to be understood in *Japasûtram*; and the rigid cast of the last portion may be indicative of the terse, compact way in which the subject has been treated in the last two volumes of that Book. The present small book tells especially of *vāk* and *prāṇa*, of *varṇamālā* or the "Creative Exponents", of *nāda*, *bindu*, *kalā*, and *ardhamātrā*, in very general terms. This, it is hoped, may stimulate an interest for a closer and deeper study as amplified and illustrated in *Japasûtram*. The method of *varṇa* analysis here is also typical of what may be found in the bigger Book.

¹ JAPASUTRAM is a composite work in Sanskrit and Bengali. The Sanskrit portion which may be taken as the text, is written on the model of the Brahma-sûtra; it comprises 521 original Sanskrit Sûtras (aphorisms) and over 2000 Kārikās (in varied Sanskrit verse) on the Sûtras. On the Sûtras and Kārikās there are elaborate commentaries in Bengali. There are also several Appendices,

If this small book cannot promise to offer much easily understandable matter, it has luckily gained the advantage of incorporating two separate articles by two esteemed friends both of whom have closely studied the *Jāpasūtram*. One is from Prof. Charuchandra Chatterji, who has written a short but engagingly readable appreciative summary of the more salient points and features of the Book¹. Considering the manner how the “thing” has come to us, personal appreciation, high or low, does not tell much either way. Praise or thanksgiving goes where it is due. The other article² is from Justice P.B. Mukherji of the Calcutta High Court. It is a deep and closely-argued, original article first delivered as a lecture at the Ramakrishna Culture Institute, and subsequently published in its Bulletin. It is called “The Metaphysics of Sound”—an illuminating paper that not only fully meets the challenge of the Physics of sound, but carries Sound beyond its gross or physical dimension (which ‘metaphysics’ literally implies), and explores into its higher dimensions of *madhyamā*, *paśyantī* and *parā*. It is these higher dimensions that make *vāk* realize its fundamental and total significance as Creative Cosmic Life, as Revealing Supernal Light, and as Basic, Original Joy (*Ānandam*) which is the *Causa Sui*, the Magnum Matrix (as we have called it) of whatever *is* and *becomes*.

A compendium volume in English dealing with the subject-matter of *Jāpasūtram* in a compact, rounded and systematic way remains to be written. But until the curtain that veils is rung up, we do not see—when it will be, and who its “instrument” or *Yantram*.

The Republic Day,

26.1.61

SWAMI PRATYAGATMANANDA SARASWATI

¹ Included as introduction.

² Included as the Appendix.

INTRODUCTION

IN the beginning was the sound and the sound brought forth creation, for, as the Vedas say, creation was preceded by sound. JAPASŪTRAM, an encyclopaedic work (in Sanskrit and Bengali) by Swami Pratyagatmananda Saraswati, deals with the sound inherent in every object of the world, sentient or insentient. The science of Japa is mainly based upon Mantram, which is only another name for the indwelling sound; and Japa, as commonly understood, is the repetition of a Mantram. It is, therefore, necessary to know the nature and characteristics of what is called Mantram.

The author points out that in the ultimate analysis every object has in it a system of constituting forces, which are in ceaseless movement and produce sound. But this sound is of the super-sonic order, not audible to the normal ear of common men; partially audible to the *yogic* ear of the yogi; and wholly audible to what Swamiji calls, with a twinkle in his eye, the Absolute Ear of Brahman. Generally the normal ear can hear sounds within a certain range only—neither higher nor lower in intensity than what lies between certain fixed limits. Once Sir J.C.Bose performed an experiment to demonstrate the existence of inaudible sound, inaudible to the ordinary human ear but audible to an ear manufactured by him, which, he said, was powerful enough to pick up any sound, however high or low, like the ear of a yogi of yore. Swamiji has explained that if the agitation, set up by the system of constituting forces in anything, has an acoustic equivalent and is perceived as sound by the Absolute ear, that sound is the natural name of the thing and that is its Bija-Mantra. These mantras have creative power. *Ram* is the Bija-Mantra of Fire, as picked up by the yogic ear. If it is uttered by a yogi rightly, it could and did

produce fire, as we read in our Śāstras. But the Mantras that the normal ear receives are not pure. They are distorted, firstly by our ears as we cannot hear them in their rounded form and secondly we fail to pronounce them with perfect intonation. That is why they lose their creative power. Otherwise, as the author shows, "the sound being given, a thing is evolved; conversely, a thing being given, a sound is evolved". But the Mantras current among us have lost their intrinsic power; rather it lies in a dormant state in them. It has to be awakened, and there is the need of Japa. Then the performance of Japa has to be carried on with the purpose of developing our powers of hearing and pronouncing to the highest level; and again, there is the need of *sādhana*. But not of these alone; physical, mental and vital are the three parts of the whole machine and the object of Sadhana is the acquirement of their fitness too. For this end, certain spiritual qualities must necessarily be cultivated—love, faith and devotion specially.

The function of Japa being the release of the fire latent in Mantras, *Japasûtram*, of which six volumes have come out, defines and describes, with elaborate commentaries, many formulas for performing Japa, which is, in common parlance, the mere muttering of a Mantram. But Swamiji goes deep into the matter and brings his acute mind and keen intellect to bear upon the problems arising out of (1) the processes of performing Japa and (2) the symbolic character of Mantras. He points out in the first volume that the main purpose of Japa is the removal of the curtain hanging over our mind and the progressive extension of our mental sight. Japa is an instrument that gives an inward turn to our senses, which are by nature outward-going and are prevented from realising what truth, light and bliss are. But to utilise Japa as a means to this end, the future Sadhaka has to prepare himself for this task, so that he might be able to take up and carry on the arduous work of Japa. He is first to free himself from internal impurities, and become *niraparādha*. Secondly, he has to adopt a metre, measure or *chandas*, which provides him with the stay necessary for his stability in the work. Swamiji says that till the

proper metre has been secured, no dependable prop for Japa or any other spiritual work could be found. Thirdly, he has to remove the many obstacles that beset him on his way. These are due to (1) Time, (2) Environment, (3) Instrument and (4) Attitude. In the first volume the author says that to get rid of the obstacle due to (1), a man must see that the time he chooses for his Japa is the most suitable for his work; this is called *śubhāvāsanā* (Good wish); due to (2), he must choose a place where disturbances will not distract his mind; this is called *śubha yoga* (Good opportunity); due to (3), his mental frame must be in tune with his work; this is called *śubha āgraha* (Good will); and due to (4), he must be in harmony with the object of realisation; this is called *śubha sandhi* (Good accord). But in the fourth volume, the writer looks at the same object from another angle. There he mentions four Mantras which are effective in removing these four obstacles.

Having taken these preparatory steps, the Sadhaka is to begin the practice of Japa. In the practical field he has to know the correct technique of how to do it, the *vidyā* or the art of Japa. Next, he has to gather knowledge of the principles underlying japa, that is, the knowledge of its *Upaniṣad*, "the science or rather the mystic science" as Swamiji says. Moreover, he must find interest in this work, as he has gained a working belief, a stimulating faith or *śraddhā* in Japa, through the knowledge of its basic principles. The *śruti* says *vidyā*, *śraddhā* and *upaniṣad* render Japa highly effective.

Thus equipped, when the Sadhaka begins and continues his work for some time without a flaw, certain extraordinary things happen. Four restless factors in the Sadhaka become calm—(1) speech (*vāk*); (2) breath (*vāyu*); (3) sight (*dr̥ṣṭi*); and (4) mind (*manas*). On the other hand, four *inactive* factors are infused with activity: (1) the somnolent power (*kuṇḍalini*) (2) the silent sound (*anāhata śabda nāda*); (3) the invisible light that shines beyond all darkness (*jyotiḥ*); and (4) the supernal bliss that fulfils the purpose of life (*rasa*).

The above is one instance, among many others, which shows how Mantras could be utilised to gain the end of Sadhana.

The author has explained many Mantras in these volumes and brought out their significance. Two of them stand out prominently—one is OM and the other is GAYATRI. Om has been mentioned variously on various occasions; the inner meaning of its constituent letters has been made clear, and their intrinsic value and place-value have been determined. The mysterious function of Om as the rising and setting sun in Japa has been elucidated and its seven parts have been interpreted—specially in the third volume. Swamiji says all that *is*, is Om and Gayatri is its extension and its exegesis. Hence Gayatri has been dealt with in a hundred ways in the minutest manner—its broad divisions, its words, its letters, the *Agni* and *Soma* stress on particular letters, its repetition in a wave pattern with *pūrṇa* and *śūnya* points at the crest and the trough, and the final Om's merging in the *bindu* constitute the main body of the book. The *vyāhṛtis* and specially those that go with Gayatri have taken up nearly the whole of the second volume, hence called the *vyāhṛti* volume.

But the one point on which Swamiji has laid great stress is the correct pronunciation of the Mantras. Om or Gayatri or any other Mantram is merely a combination of cold letters if it is not properly pronounced with warmth and emphasis. He says, "When a Mantram is pronounced in the right way, it finds its justification in the fulfilment of its purpose." A Mantram cannot be enlivened unless it is constantly repeated with a clear grasp of its meaning and a clear utterance of its letters, every one of which is charged with nuclear energy. In fact, the *vyāharaṇa* of Gayatri—its Japa in the wave pattern mentioned above—cannot produce any appreciable result if its very letters are not distinctly articulated.

In the fifth volume, the author takes up this aspect of the Mantras, and determines the value of words and letters that go to compose them. He comes to the rock-bottom of the Mantras, deals with their basic principles, and explains the functional roles of vowels and consonants, each being a magazine of some form of energy. He shows that the first five *Avatāras* act as active forces, working in every object of this world, from a seed as it germinates to an amoeba as it changes shape.

But the author has changed the manner of tackling his problems here. The discursive discussions of the previous volumes, running from this end of the premises to the other end of the conclusions have been given up. There are no illustrations to decorate a story or to point a moral. He has come to the brass-tacks. At the end he discloses the esoteric meaning of some important Mantras, and explains their significance in Sadhana. The concluding chapter is an apotheosis. Japa is not merely the telling of beads, but it is a form of *yajña*. He has composed four verses (*sūtras*) on *Japa-Yajña*, starting with the dictum of Sri Krishna that among *yajñas*, He himself stands for *Japa-Yajña*.

When Japa has attained the status of Yajna, the next move is towards completion of the whole performance. The sixth volume—the final one—therefore shows Japa at various stages with its distinctive features and brings it to the ultimate goal of fulfilment. But there is one remarkable fact which has to be seriously pondered over. It is the 'apocalyptic' nature of the *Japasūtram*. In a foreword to this volume, Swamiji gives it out that what has been written in these volumes is a REVELATION. Pen in hand, when he sat to write, words flowed of themselves from it. The intellect held in abeyance, he wrote under inspiration from above. So like the Rishis of the Upanishads, Swamiji gives us experiences and intuitions, realisations and revelations.

In this volume, matter and manner continue as before. Om and Gāyatrī, once more, find expression through a master mind who shows them as the highest Mantras, rich in content, divine in nature. Other Mantras, too, have been mentioned; one of which, for example, dispels the dread of Death, another removes the weaknesses of old age, and still another eases all difficulties. Japa, the main theme of the book, has been looked at from different points of view. Japa is one, Swamiji calls it variously. It has been conceived as a weapon, changing in kind and quality with the change of the presiding Deity. One Japa is called *sārameya*, when it takes the Sadhaka beyond all lets and hindrances; another *sauraveya*, when it fulfils his

heart's desire and bathes him in joy and light ; yet another *vainateya*, when it destroys all bondages that bind him hand and foot. Japa has been given many other names as it passes through *iḍā*, *piṅgalā* or *suṣumnā* ; or as it takes the path of *suṣumnā*, and passing from one plexus to another, acquires more and more prowess and purity, till it merges in Om. In the Appendix, ten kinds of Japa are mentioned with characteristics of each. Again, starting from *vaikharī*, where Japa is called *kṛta*, the writer describes Japa in all the other grounds and finally comes to *parama* where it is named *brahma japa*, acquainting us with the deeps of *De Profundis*. It is no use multiplying instances in this manner. Their name is legion. One who has any aspiration has to follow him studiously to realise how varied they are in content, how sublime in purposes. They enable us to see the light that flashes from the forehead or to hear the *nāda* in the right ear like the sound of a waterfall.

When all has been said and talked over, it remains to be pointed out that the *sine qua non* for the aspirant is to rely upon the power of *Srī Guru* with faith and devotion and loyalty ; on the Mantram imparted by him ; on the technique befitting the work ; and on the unfolded knowledge of principles and doctrines. In this volume, the author has once more brought out the significance of the Sanskrit letters that make up the word *Guru*. He has emphasised the repetition of the words *Guru Srī Guru* as a veritable Mantram. Of them is the thunder-bolt made, which breaks down the walls of the World-Prison.

In conclusion, it is no humility to say that what has been written above is a poor, an inadequate estimate of this book, which is a product of deep insight into our Śāstras and austere Sādhana. Swamiji's knowledge of Eastern Philosophy and Western Science, his mastery over both the Bengali and Sanskrit languages, and the numerous cryptic *Sūtras* he has formulated and annotated—are matters of wonder and admiration for any serious reader and will provide food for thought to the most learned among the learned.

Charu Chandra Chatterji

JAPASUTRAM

CHAPTER I

Wisdom and Knowledge

Japasûtram is the title of a big work in six volumes (in Sanskrit and Bengali) that has recently reached its completion and been published. It was "on the anvil of creation" for a period extending over the last decade or more. Though the name may suggest a narrower theme or a small-scale topic, it is a general comprehensive survey of the truths underlying mysticism and of the lines of approach that lead into the inner court of philosophical thought, and also of the possible ways in which the arcana of mysticism and the inner court of philosophy can meet and compare notes and evolve a common formula for mutual understanding and appreciation. The problem for the seeker of the live, lucid whole of Reality has been not to discard the one at the bidding of the other,—not to choose between the "heaven" promised by the one and the "earth" or "home" prospected by the other ; but to explore, to whatever extent possible, the "kindred points" ; to induce mysticism to shed the "mists" of its ethereal altitudes and persuade philosophy to lift the "ground fog" of its pseudo-scientific or pseudo-mystic tendencies in speculation. And, unsuspectingly, this consummation of a total, comprehensive, serene perception of Truth can be reached not by an unwarranted compounding of the commonly avowed ends and methods of the two, but by a courageous, consistent application of what may be called a basic logico-mathematical analysis at the fundamental levels. In other words, the method of basic mathematical analysis and experimental realization, extended where necessary, beyond orthodox, conventional limits, but not compromising its "scientific" probity and logical rectitude in any case, can alone be trusted to work for the *rapprochement*.

Such analysis at the fundamental levels is called for and is possible because both mysticism and philosophy are basically in kindred and sympathetic relation to each other as regards their ultimate end and method of pursuit. Philosophy is not merely summarized knowledge, but is Wisdom in evolving. The end of wisdom is to get at, as nearly as possible, a complete view of what we have called "the live, lucid whole of Reality", and its culmination is reached to the extent the end can be realized beyond the pale of doubting and debate. As a famous *śruti* says—"All the dilemmas of the heart dissolve and all doubts of the intellect disappear when Reality both as immanent and transcendent is seen." Śruti uses the word for "seen"—*dṛṣṭe*. Here "seen" means vision which is totally conclusive and ultimate.

The Bhagavad-Gita also definitely assigns three "portals", one after another, for admission into the inner sanctuary of *Tattvam* or Reality as the perfect whole to which nothing need be added or from which nothing need be subtracted (*hānōpādāna-rahitam*). The three portals are the three gateways of realization, and on them are written the words—Know, See and Enter. That is to say, the seeker of the sanctuary must first know where the sanctuary is or likely to be ; then he is to see that it is there ; and finally he has to enter and fully satisfy himself that the ultimate object of his quest is *really* there. The first door, so to say, puts into your hand a bunch of possible keys to try the door with ; at the second or middle door it is believed that the right key has been found ; at the third door that key is tested and applied to the mystery "lock" and the sanctuary is opened. Mediate knowledge, the possible key or bunch of keys, is a consideration of probabilities as regards truth ; seeing, the selected key, is its experimental verification subject, as it must be, to the seeing capacity of the "seer". But you cannot really enter the Temple of Truth without leaving the uncertainties that cloud your judgment and the limitations that cramp or confine and obscure your vision. To enter is to realize. For this the tested, right key must have been found. For it is the realm of the fullest possible light

and satisfaction. There is a "mystery lock" that closes from the common gaze the inner sanctuary; but the sanctuary itself has no mist hanging within or around it, and no walls to confine the splendour of its light and vastness of its self-possession. It is the Temple of vision and realization without bounds in any direction and dimension. Nevertheless, is it not a culmination which is set in a rigid static frame, which, therefore, does not grow and unfold? It is full and unrestricted as a total process and *assured* and *unconditioned* as a self-completing result. But of this more as we go on.

We were speaking of a sanctuary to which access has to be had by passing three doors one after another. These, as has been said, are the three stages of the realization of Truth. The metaphor of the bunch of the keys has been, we hope, helpful in reviewing the stages of approach, though in a cursory, pictorial way.

But as the way is hardly less important than the end itself, it may be profitable to pursue the point a little farther, and that by varying the metaphor. Suppose we take, as Ancient Wisdom in many parts of the globe took, a Great Wheel or Grand Cycle as a symbol to represent the rhythmic passage of world events. In the *Japasûtram* this has very frequently been pressed into service to review and appreciate both the macrocosmic and microcosmic order of phenomena. Now, the Wheel has three parts. The outer ring or circumference for which the name used is *nemi*; there is the navel of the Wheel which is called *nābhi*; and between the outer ring and the navel there are the connecting spokes called *ara*. So it has been said that the Ground Cause of the universe is like a *nābhi* in which all the *aras* or processes of creativity are laid and conjoined. To leave the mechanistic pattern, however, in conceiving an order which is mechanical only in an abstract and restricted way, we must say that the *nābhi* is a spontaneous Source of Cosmic Vital Urge or *Élan* which projects out of itself the multiple *aras* of effectual manifestation, which again in the scheme of cosmic behaviour and inter-relation, restrict themselves to different functional spheres, fields and orbits. Really the *nābhi* must be conceived

not after the fashion of a mechanical support or source of lines of working physical energy; it is of the nature of an essentially vital Fount of Force like a germinating seed for instance, and its vitalism is "original" and "spiritual" at the base, so that it is not at bottom mechanism, masquerading under a metaphysical cover or as hypostatized fiction. *S'ruti*, therefore, sometimes thinks of the First Cause after the analogy of a Great Spider (*Ūṛṇanābhi*) which projects its world-net out of its own being. The Cosmic Spider does more : it reabsorbs into itself what it has projected, *srjate grṇhate ca*.

Now, if Philosophy be really the love of wisdom, it should essay to know the Cosmic Wheel not only at its perimeter and the radii connecting it with the centre, but it should never consider its task as finished till it has known, as fully and intimately as possible, the Centre or *nābhi* itself which evolves, fashions, sustains and nourishes, and makes significant, both in validity and value, the entire cosmic scheme. It is halting and hesitant thinking, not conscious of the full burden of its high mission and the unrelaxing thoroughness of its stupendous task, which fights shy of the "navel" of its own quest, and assumes a negative or defeatist attitude towards its finding. To say that it cannot 'touch' its navel, is to plead guilty to the charge of a paralytic spine or of a stiff head that cannot "bend" inwards its look.

This reminds one of the profundities of the prologue picture of the drama of primordial creation with which nearly all ancient cosmologies are familiar, at least as regards its salient features. In the beginning it is all darkness—unthinkable and unnameable. It is the swoon or slumber of the Cosmic Seed or the World Matrix. The stage seems chaotic and inscrutable, but as the dark curtain is rung up, we see Time, the Master Mover, pressing its finger on the "key" of the "original potency" of the creative process about to start. The slumber is just going to break; the stand-still order or "suspense" of order is going to stir; the silence absolute is going to speak the Creative Word and break into the song sublime of creation. Space, both atomic and astral, is at Time's beck and call to arrange the planks and boards so that the stage may be made ready and ample

for the all-eventful play. In other words, from the unfathomed womb of the Seed or Matrix—the Original Potency as we have just called it—both Time-Space and the Causal Factor emerge in their associate yet separate rôles. But these factors have not yet torn themselves from the “neutral Matrix” which is neither subjective nor objective as we appreciate them in our own conscious order. Space for instance is not here physical Space and causation physical or even temporal causation. Both are logico-mathematical “ideas”—entities for the computation of which one must dig deep into the foundations of logico-mathematical ores of concepts. In another Chapter we should have to clarify and bring, so far as possible within a narrow compass, to a desired degree of precision, our ideas of “Point” and “Continuum” and of the relation and process as between the one and the other. In other words, we should have to know how our original world “potency” or “seed” stands in relation to unbounded world “patency”, the *viśva-pādapa*, and how phases and aspects of manifestation emerge as the process runs in the sense of evolution or of involution. This, as we shall see, ushers us straight into the arcana of Tantric mysticism and especially of the basic ideas of *bindu*, *nāda* and *kalā*—studied, enlarged upon and variously illustrated in the *Japasūtram*.

Now, with this abstruse and at this stage obscure comment on the prologue of the drama, we may adjust our conceptual glasses to witness the first Act which is of such astounding yet extremely intriguing import.

As the curtain is lifted, a sublime marvel of picture imagery holds you in a spell. There lies before you and all around “Causal Waters” without bounds in any direction, yet already as having differentiated into at least the three dimensions of space which we know. That is to say, a situation fecund with untold possibilities of dimension has so presented itself in limited dimensions that it can now be appreciated by a “witness” such as you or I. The inscrutable has so far relented that we can make it amenable to our scrutiny; the alogical has consented to give sittings to the camera of the logician in us. Yet as the

Veda profoundly says—though it pervades all, it exceeds all by the “measure of the ten fingers”. You cannot *totally* bring it round to enter any frame or field of analysis that you may choose for your computation. The “Causal Waters” are seen to do this prime miracle of “self-dissection”—the Absolute Fact exhibiting itself as Fact-section for review and retrospect with respect to “given” proto-creation standpoints.

So the “Causal Waters” show a surface with a dimension of depth and also altitude. As the tranquillity of the cosmic potential is now prone to bestir itself as cosmic patency or working kineticity, the surface is seen as heaving by an expanding urge, as also in the case of the seed there is swelling and bursting of the sheath when the moment for the sprouting comes. The maximum intensive “Point”—Spring or *bindu* is now to overflow the confines of the infinitesimal and expand into the dimensions of the infinite ocean, *nāda*, of the world-evolving *élan*. For this it has to pass the “mystery bridge” or “*setu*” which is *ardha-mātrā*, also studied in the *Japasûtram*. It is the “link” that connects and negotiates between the unmeasured and the measured, between what is computable and what is not. It is what bends and curves the *ṛju* (the original right) process into all manner of *suṣama* or harmonic functions, which, in the “third” emergence, tend to appear as *viṣama* or unharmonic also.

On the heaving surface of the ocean, presently going to be torn into waves of cosmic probability, a “thousand-hooded” Serpent of infinite “coils”, *ananta-nāga*, is seen lying and reposing. It is of the second order of infinity imbedded in a “first” order which is the latter. For, in the conception of *nāda* we have to appreciate orders of infinitude as we also do in the case of *bindu* with its orders of the infinitesimal. Neither of them, as we shall see, is to be understood in a rigid sense. The mystic *ardha-mātrā* forbids. She forbids because she cannot possibly work out her “intractable” cosmic problem without evolving both into “pliable” orders or series.

But we are already in deep waters where metaphysics and mysticism seem to be both in “hopeless” confusion lost. As we

proceed we hope we shall be able to save both from this the first deluge of the "Causal Waters". Our end is to make them blend in total significance and concerted harmony as we proceed, and not to leave their common confusion worse confounded as in the beginning. Yet we cannot help making such apparently "confounding" comments when we are introduced to the prologue as well as to the opening scene of the world drama. Because both the mystic and the philosopher in us are seated side by side in the "brain box", and if they cannot remain mute and unconcerned with each other's presence, they must converse in a language which may not at first be fully intelligible to either. That language itself will have to make itself suitable gradually to the uses of commerce between the two "joint reporters" who, though kindred, have chosen to wrap their minds with different ideologies and their tongues with somewhat peculiar phraseologies.

The *ardha-mātrā* especially has been the mistress weaver of this initial "cob-web and confusion" in which we seem to be nearly lost when we are face to face with the "Causal Waters" and the half-incumbent *ananta-nāga*. But the situation is such that we must either invoke her and pay such "uncanny" homage as may be due to her, or choose to remain both "thoughtless" and speechless when the curtain is lifted before our eyes.

Now to return to the picture. On the unending coils of the Serpent with a thousand hoods spread as an umbrella above is lying the divine figure of the "Supreme Person" called *Nārāyaṇa* with His eyes closed in the trance of Yoga. And from the depth of His Navel a lotus shoots above the waters on a supple stem which at its root is concealed as that of a common lotus also is. On the blooming lotus is seated Prajapati, the Master Architect of creation about to start. Prajapati also is in a trance of samādhi when the scene opens. But presently His trance breaks and He begins to review Himself in the context of the objective situation. "Who am I and where am I?"—He asks Himself. He discovers the lotus which supports Him and which, apparently, is the source from which He has sprung.

"The lotus I can see from the core of which I daresay I am born but its stem is concealed in the depths that I cannot see or fathom; these I must explore."—He says.

Though Prajapati or the Creator-in-chief is in reality *aja* or without birth, or *svayambhū*, the Self-born, He is in the context of the scene depicted as *padmayoni*, born out of a lotus. This shows what sort of "birth" it really is and how this has to be understood. It is the emergence of an Eternal Principle of creativity out of a "veiled" *Magnum Matrix*, a "hidden" fundamental Continuum of Power, into a "proto-cosmic" frame or pattern to be understood especially in terms of "our" co-ordinates of Time, Space and Causality. Such emergence makes possible the passage of the Eternal, All-pervasive and Uncaused Principle into a spatio-temporal and causal scheme of events as we appreciate them. And the lotus suggests such unfolding and "blooming" into a full-grown world order which has no necessary limitations set to its culminating as a possible perfect world order also. The limitations pertain to certain accidents which condition the process when, as we shall see, the total harmony picture that subsists at the core of the pattern *hrllekhā* so disposes itself that un-harmony curvatures and eccentricities also have a chance to interpolate themselves into the total harmony picture. That is, when *suṣamā* chooses to become also *viṣamā*. It is fundamentally a matter of choice and not of the brute compulsion, of *līlā* and not *kīlā*. So basically it is a world of hope and promise and fulfilment. Entropy or "universal running down" affects only the apparent mixed order of normalities and eccentricities. Harmony or *chandas* is of the essence of the Divine and all its emanations and manifestations. And quite fittingly, the lotus represents this. There could be no better, no lovelier, no apter symbol. We may here quote these lines from our small book of poems, MEAN YOU :

When you sow me as a seed in a dark swampy pool,
Pledge me your light that I on a supple stem may shoot into
your shining and cheering thrill;
And as dancing ripples come my opening petals to kiss and cool,

Promise me again that with your sweetest honey my lotus core
you fill !

So lotus is the symbol for unfolding into ever-increasing light and beauty, ever-renewing honey and harmony. And Prajapati found Himself as born in its core. But He wondered how it could be ! Every nameless flower with a morning dew-drop glistening on it so wonders as it looks at the shy blade of grass which seems to have brought it into being. So does a Vyasa or a Vasishtha wonder when he thinks of the "low viscid matter" which is his "seed" of birth. But every seed in its inmost core is the "lotus" seed. It is the *hyllekhā* picture of creation as objectified and shown on the screen. And further, it is *līlā-kamala*, and unfoldment of basic Joy and Light.

Prajapati seated on the lotus is to play the rôle of the Creator. Creation presupposes ideation. The first Architect of the world has to be its first Philosopher. He, therefore, looks round. The situation seems ready for the drama that is to begin. *Nāda* or the Continuum Principle is there as Space-Time and unbounded immensity of the "Causal Waters". This last is already in the throes of an intrinsic commotion. Its intrinsic predisposition for creativity is shown by the *Ananta-Nāga*, whose "thousand hoods" indicate that the process is not to be absolutely stereotyped but is fecund with a thousand possibilities of varied expression or manifestation. Within the framework of a general scheme or world plan, the theme of the Play will be varied in untold ways of rhyme. Creative ideation is not simply colossal remembrance of a pre-existing total world order in every detail which is submerged. It is creative imagination par excellence. The Creator is thus not only the First Seer or *ṛṣi*, but He is the First Poet, *purāṇa kavi*. The unfolding and blooming lotus warns that the creative play is not to be the rediscovery and rehearsal of an old "secreted" world record. Prajapati is seen on a lotus and not on a disc of world movie record with a pin in hand to set a preordained grand order in motion. He has in His hand an *akṣamālā*, a string of basic notations so to say, by which and upon which He will have to "compose" His theme

of *chandas* or Harmony, and vary it again into untold manners of creative expression. It symbolizes *kalana śakti* or *kalā*, which presupposes both *nāda* (the "thread" of the rosary) and *bindu* (the point where the thread is joined and fastened into a "knot").

Prajāpati looking around sees *nāda brahman* in some of its aspects. He sees because *nāda* is the Patency Principle. It is what expands and exhibits. But where is the *bindu*, the ultimate Point of Latency and Potency? A *kalā* commonly gives you a phase picture, a segment of a complete curve for instance. *Nāda* gives you a whole picture of the complete curve and also of the frame in which it is set. But where is the "origin"? Prajāpati sets about finding this. He is no philosopher without essaying to find this. No creative ideation or imagination is possible till the central point of all such process has been found; and no planned acting is possible till the origin or source of all functioning is or can be "seized upon". Yet in all the vast *ensemble* outside there is no sign of the *bindu*. Fortunately, Prajāpati's philosophy is not to be of a negative kind, mere naturalism or agnosticism for instance. He turns His gaze and fixes it on the lotus which He believes is His own origin. Can it be the origin of all that is and all that is going to be? He looks into it closely and finds the core. But no—the core itself can hardly be the first, primordial origin. It grows out of a stem which is concealed in the depths of the waters. This must be explored. By Yoga He changes Himself into a subtle body that can go into the stem of the lotus and reach if possible its hidden root. He tries, but the stem never carries Him to the other end where its root may be. It is an endless task and apparently hopeless. The depths of the Causal Waters have nothing to tell and nothing to show for Him. After His vain pursuit Prajāpati comes back to the lotus again, and wonder deepened by the failure of the adventure totally possesses Him. There must have been a wrong turn in the way the root or origin was sought to be discovered—He thought. It cannot be sought and found from outside, surely. The key to the mystery is within, and by an "inside" process it has to be found. For this He must go into *samādhi* again. And He did.

The key to the unravelling of the fundamental mystery of existence and creation He found in His own *ātman* or Self. Ask Atman and it will tell you all that need basically be told. Within His Atman He discovers "the live, lucid whole of Reality" which has so far turned an inscrutable face to a look searching from outside. Now it has put Him on the right track, opened to Him "the direct home line". There is no fear now of going astray into mere negations or sheer antinomies. Knowledge not only of the *nemi* or of the *ara* but also of the *nābhi* is now possible; nay, it is assured. This is the Way of Wisdom (*prajñā*).

Just as Modern Science is today trying to solve the riddle of the disposition and distribution of universal matter and energy by looking narrowly into the constitution and behaviour of the nuclear atom, so it has ever been the method of Wisdom to explore all that is fundamental by the light and lead of Atman. *Tasmin vijñāte sarvam idam vijñātam bhavati*. Philosophy makes you a thinker, no doubt, but the thinker is oftener than not a doubter. Wisdom makes you a seer.

And curiously, Prajāpati discovers not only the "key" within Himself, but all the evolving causal picture in its basic lines rolled as it were upon a "reel" or axis. This Axis is symbolized by the *akṣamālā* which He holds. It gives Him the "basic notations" (the mystery code) by which the riddle will be unravelled.

In His *samādhi*, turning His look to His own navel or core, Prajapati now sees the inside picture of what He has seen from outside. That inside picture is a whole picture and significant. He now sees the stem of the lotus issuing from the navel of Narayana Who is therefore called *Padmanābha*. Prajāpati now knows He has sprung from the "navel" of the Supreme Person incumbent on Ananta-Nāga stretching its unnumbered coils in the Causal Waters, and raising its thousand hoods and spreading them as a sort of regal umbrella decked with shining gems over the Person of Divinity asleep. He knows what it tells. The Causal Waters *cannot* be a brute, unintelligent "mother stuff" of cosmic energy, and Ananta-Nāga is *not*

a mechanical sum-total of blind cosmic tendencies, for the most part potential as the coils show, but already starting to be kinetic as the rising hoods indicate.

For Him it is now a picture of the pre-creational disposition of Divine Power. The thousand hoods mean that Divine manifestation as creation will not be of a fixed cast-iron pattern, working out of a pre-deterministic scheme, but it will be of the nature of Divine Play or *līlā*, and the thousand hoods signify the thousand harmonies or *chandas* in which the Play will embody and articulate itself. The hoods do not stand for mere mechanical chance "throws" or probability functions such as may be taken as granted in orthodox physical analysis. They represent the outflow of Divine *ānandam* in basic rhythms and unbound harmonies. The moving world particles will "dance" and will not be simply driven and the evolving spheres accord themselves to the thrill of "celestial" music, and not be bound simply by the strings of mathematical equations of so-called "unified" field physics.

Nay more ; looking more intensively Prajapati sees that Ananta Nāga with thousand hoods is a realistic symbol of Eternal Wisdom which Narayana chooses as His bedstead in cosmic slumber. When all is submerged this Wisdom or *Veda* remains. The thousand hoods indicate that Eternal Wisdom spreads and expresses itself in a thousand tongues and ways which do not conflict but consummate one another. It shuts out both egotism and bigotism in any total outlook.

This Pauranik parable has thus led us straight into the true meaning of Wisdom. It has shewn us further that Philosophy to remain true to Wisdom which it loves, must not stop and turn its back, when both its "thorougher" logic and its deeper intuition will urge it to move forward into fresh "untrodden" avenues and new "unmapped" regions of knowledge and realization.

CHAPTER II

Bhāna and Bhāsa

So Prajapati found the key to the riddle not by diving into the unfathomed dark depths of the Causal Waters, but by sounding the shining profundities of His own inner consciousness in samādhi. It was all dark and inscrutable when He was looking from outside; it was all meaningful light when He looked from within. The stem connecting the lotus [with its navel will lead to no sure, significant origin if it be studied only lengthwise or cross-sectionally. The first will land you in a regress to infinity, and the latter in mere dead and dry cross-sections and abstractions. The subject will have to be studied in a spirit and in a way that opens into ever livelier horizons of meaning and expands into still ampler dimensions of expression. In short, when a certain "critical line" has been reached in the enquiry and understanding and we are faced with some sort of a deadlock, dilemma or antinomy, we should have the courage to strike into new approaches and adopt a new methodology. Prajapati did this by going into samādhi. By doing so He found that Perfect Reason as Eternal Wisdom and Perfect Play as unbroken Harmony reigning at the core of the Causal Matrix. It is its *hṛllekhā*. The Navel of the Supreme Person has told Him all that need be told of the Origin. And Ananta-Nāga has been His Guru or Teacher both as regards the true disposition of the original Cosmic Potential and its true significance, as a "being" situation or as a "becoming" history. There is no fear now of His philosophy petrifying into Naturalism or Agnosticism. He has His inspiration of the Veda which is Eternal Wisdom. His creative endeavour will have to be on the lines of and in accordance with Veda or Divine Knowledge. From knowledge comes activation. In His samādhi He has

found the Seed and Significance of everything that is to be ; He must now vitalize and grow this Seed into a full-grown "Tree". He has been inspired by *medhā* or true insight ; for actual creation this must be supplemented by Tapas or concentrated and canalized power. For, these two are the joint factors that can work out a significant self-fulfilling Creation.

The would-be Creator has become *sthitadhī*—of settled mind and intelligence—by the revelation of creative reason, meaning and value in His *samādhi*. Now He has to be *kṛtadhī* or *karmadhī*—a Master Architect fully equal to the grand task of actual creation. He has to be fully possessed of the means, instruments and ways of the work that has to be done. In this respect the *akṣamālā* in His hand serves as His "practical code book" and also as His prime instrument to give effect to his creative idea and plan.

He has known that creation must proceed from Veda which is not only perfect wisdom but perfect *vāk* or "Word" also. By "Veda" here we do not mean any scriptural texts. By it we mean the Reason fully sufficient and the Knowledge perfectly adequate and also the Power completely competent which creation necessarily pre-requires. We do not think that Naturalism or any other philosophy seeking to look deeply into the origin can do without this fundamental pre-requisite. The last factor, viz., *vāk* is especially indispensable. For *vāk* means not word or sound vibration as we commonly know it, but means the fundamental "causal Stress" studied with so much care in the *Jāpasūtram*. It has been called *paraśabda* or *parā vāk*. It is the magnum matrix of all cosmic vibrations, not only of the physical order but also extra-physical or metaphysical. As the Causal Matrix of the universe it is not "matter" or even "energy" as now appreciated by Science within her own fields of limitation and convention ; it has to be conceived as a "substance" or power substratum (*sattā-śakti*) endowed with values richer and dimensions fuller than those the calculus of Science can venture to reckon or deal with. It may be called *daivī prakṛti* or the Divine Root-Principle, and the name for its fundamental stress or commotion is *ādima kṣobha* or *mūla*

spanda. We have preferred the latter. By it a given homogeneous Continuum is differentiated into various strain forms and patterns including centres and nuclei of operation. It is by what the formless and featureless Matrix differentiates into the *nābhi-ara-nemi* pattern for instance, or the Causal Waters “churn” themselves up into the marvel of the first Act of the drama that we have witnessed. We may refer especially to the Ananta-Nāga with the thousand hoods and infinite coils. *Vāk* therefore is the fundamental Stress or Spanda. *Spanda* is fundamentally *prāṇa spanda*. When Divine Power as absolute Rest renders itself as Divine Power as prime causal Movement, it is *prāṇa*. *Vāk* therefore is the name for this fundamental *prāṇik* “awakening”, “emergence” and action. The radicals of *vāk* must therefore be the radicals of *prāṇik* functioning. *Prāṇa* pervades the so-called physical sphere of existence, though “veiling” itself more or less in what is known and appreciated as mechanical behaviour; but closer scrutiny into the outer wrap of mechanism is showing already that the veil is thin and that *prāṇa* really resides and rules at the navel of things. The material atom for instance has already shewn its nucleus and made available its tremendous magazine of power. The nucleus and its store of energy have no doubt been submissive enough both to our calculation and exploitation. But are we not ever as before faced with an “uncanny” enveloping margin of indeterminacy and an intriguingly “receding” residuum of spontaneity and play at the basic levels? Calculation is not possible without limitation of data; for, the meanest particle in creation will not show its inner core and tell its essential all to any calculating and computing “out-door” enquiry. When this knocks, it bows and opens its “tape and tool” rooms. Power residing in its core will hide its soul and guard its substance and significance when it is assailed by your capture and rupture methods. From its sealed vase it may release the overpowering and confounding genie; but it will secure its *hṛllekhā* or *nābhi* where resides its Genius—the concentrated and ready-to-be-canalized cosmic urge, expression and significance.

Vāk as we shall see is fourfold or four-dimensional. The

outer or gross dimension which is, apparently, subject to the mechanics of physical and physiological action and reaction is called *vaikharī*. The three other dimensions of *vāk* hide themselves away, so to say, in a sort of Platonic empyrean as pure imperishable dynamic entities. *Tripādasyāmṛtam divi*. Now, when you question and treat a particle in your laboratory, it speaks to you in *vaikharī*, a language of notation to which you are accustomed when you are in laboratory. It is docile and submissive also to your dissecting and disruptive operations. But all the same, it has taken care to keep the secret of its *hṛllekhā* and, in its hard core, to secure its *prāṇa*. Your "objective method" is like that of Prajāpati when He attempted to discover the root of the lotus by going into its stem.

Vāk or the Causal *spanda* is ordinarily known to us in its *vaikharī* form and dimension. It is produced by what may be called impact factor acting upon an "appropriate" medium. It rises and falls and varies as air vibrations affect the ear. It has its grades and ranges. These may extend into the order of the supersonic. Even mental rehearsal of sounds implies nascent impact factors. So *vaikharī* has a spacious and varied sphere to function in. But it is not the only or chief or primary embodiment of *vāk* or the Causal *spanda*. It is gross and mainly restricted to physical or mechanical conditions as compared with the higher dimensions of *śabda*. These are *madhyamā*, *paśyantī* and *parā*. We shall revert to them in a future Chapter; but here note only this that *vāk* is creative *spanda* (also sustaining and reabsorbing) mainly in these its higher orders and forms. Of these *madhyamā* is the "Axis Spanda" upon which all kinds of causal *spanda* must revolve whether it be for the process of evolution or of involution. It is upon what the whole causal scheme and pattern turns in the one sense or the other. In the sense of objective physical manifestation it "turns up", so to say, the *vaikharī* phase; in the other sense which we cannot restrict as physical or physiological, and as such, produced by a temporary collocation of impact factors, it "turns up" the purer and more permanent forms of *paśyantī* and *parā*. The last is the Causal Spanda in itself

considered apart from its manifestation and appreciation by a given Centre or from a given standpoint. It is the *total* thrill and overflow of the Basic Joy of Being and Becoming. Take the case of Prajapati. He Himself has been evolved by *parā vāk*. In His *samādhi* He has the *bhāna* of *parā vāk*. But this is a whole and integral joy-consciousness which is "speechless" and does not lend itself to an essay at rounded reflection, analysis and description. This latter is *bhāsa*. We are coming to a closer consideration of this important distinction between *bhāna* and *bhāsa* presently.

But what in short is *paśyantī vāk*? As the name implies it is *vāk* as "revealing". It is *vāk* "seeing" itself and seeing all as supernal Light. From our reflective and analytic standpoint *Vāk* presents three aspects—*śabda*, *artha* and *pratyaya*. The first in its narrower sense means *dhvani* or "Sound"—not necessarily gross or *vaikhari*; it may be sound as the "Limit" of a perception series—Sound as apprehended by the "Absolute Ear" as *ġapasūtram* puts it. *Artha* ordinarily means in our appreciation the "object" denoted and also its connotation. But basically it is the system of *Spanda* which is at the back of the "sound". It is a specific embodiment of *prāṇa* considered as the generic background and source of all cosmic stress and action. *ġapasūtram* defines *artha* accordingly. *Prāṇa* is the composer of cosmic material and what is "composed" is *artha*. Lastly, *pratyaya* is its apprehension and appreciation by a Centre which is competent to react to both *śabda* and *artha*. These three are inter-connected, and though in practice diverging more or less from one another, have a basic affinity, and tend to converge and unite in their common root. Now, *paśyantī* is the plane where their basic affinity and identity stand fully revealed: Sound, its system of stress, and its sense or significance are given as a total, integral picture of undimmed, undiminished clarity and validity. It is the higher order of knowledge relating to *vāk*. It is discriminative, and communicative knowledge at its higher levels. It not only 'knows', but 'sees' and 'enters'. Issuing from yogic intuition and supramental inspiration it reveals itself in definite forms and relations, and

can therefore be heard and spoken as "speech" and reflected upon. It is not therefore "transcendent" in the sense *parā* is; it is "supra". *Parā* gives as it were a "view" of the unbounded expanse of the heavens which makes one "dumb" with unspeakable awe and wonder; *paśyantī* while not withholding the total view makes possible a true and full "review" of heavenly bodies and their relations. But we shall not dilate.

Now, for a moment to revert to Prajāpati. He is depicted as having four heads. We now see what these four heads or faces may be. These are the four forms of *vāk*. At least this is a reasonable view to take. Creation cannot proceed apace without *vāk* in the sense we have understood it. As a plant cannot live and grow without *prāṇa*, or as the physical universe cannot "carry on" without forms of operative energy, so creation as a total process is not possible without *vāk*. *Vāk*, we repeat, is the fundamental causal stress considered as a whole. It is not in itself segmental, cross-sectional or consequential. Thus both *vāk* and *prāṇa* should be unerringly grasped so that we may appreciate the creative drama we are witnessing.

Prajapati has four faces, an *akṣamālā*, and is also provided with a *hamsaḥ* or "Swan" as His "carrier". Question *Ananta-Nāga*, and He will tell you what these may mean. The "thousand hoods" of Mystic Wisdom rule out any stereotyped, hide-bound thinking. Every basic mystic symbol turns many facets of meaning. Orthodox interpretation makes the four Vedas the four faces of Prajāpati. For this both Veda and its four divisions should be understood fundamentally, and, as we have essayed to do in the case of all basic notations in *Japasūtram*, "cosmically". They hold good not merely in conventionally restricted spheres. To be true and of real value they must be woven into the total scheme of the universe of real, actual and potential. *Vāk*, for instance again, is a cosmic fundamental, and is operative and illustrated in every field of cosmic state and behaviour. It is not therefore merely word or sound as we know it. This last is *vaikhari*, even the "outer half" of it, as we have seen. Prajāpati's four heads may be represented by any four-fold system of fundamental co-ordinates according to which the

universe of experience has to be appreciated. So there need not be a hide-bound procedure and inelastic interpretation. *Pāda*, *mātrā*, *kalā* and *kāṣṭhā*—Extent, Measure, Phase and Limit respectively may be taken as the four “faces”; for these may be taken as the fundamental concepts that underlie cosmic analysis and review. The AUM and *ardhamātrā* of OM—the primary descent and manifestation of *parā vāk* on the plane of *paśyantī* and *madhyamā*—may also be taken as Prajāpati’s four faces. We may also take *deśa*, *kāla*, *vastu* and *chandas*—Space, Time, Thing and Relation—for this purpose. And so on. The Grand Reason (*mahat-buddhi*) behind the exhibited world scheme requires that all such apparently varied concepts should abide in peace and harmony, and so rounded as to fit into a concerted logical frame. The Ultimate Ground itself is alogical, and though all our world review and retrospect must remain surrounded by an enveloping mystic aura of alogicality, it can, nevertheless, be made to recede “at request” whenever we choose a given limited field for logical review and appreciation. Within our chosen field of review and reflection the pre-existing or surrounding “Riddle” should not, however, be suffered to insinuate itself and confuse the picture we may draw. We must evolve a rounded, compact and consistent ideology which we may call our science or philosophy. And Wisdom should supervise the evolution of any such logical system out of the matrix of alogicality (*aniruktam alakṣaṇam*). It bids us speak where we can, and remain dumb where we must—*yato vāco nivartante aprāpya manasā saha*—from where both mind and speech return failing to reach.

We could not lightly turn our eyes away from the four faces of Prajāpati—they are of such tremendous fundamental import. We could not cast our ideas into any rigid mould however. We conceived some basic forms and saw what these mean in the original cosmic context. We may note that in the ultimate analysis all forms must be reduced to forms of *prāṇa*. And we shall see that *prāṇa*-in-chief (*mukhya prāṇa*) is also fundamentally fourfold. *Bhāgavatam* calls Prajapati *mahat-tattvābhimāna*—a Person identifying Himself with the “Great

Principle” or “Grand Reason” at the back of creation and objectifying itself in and through creation. This Great Principle or Grand Reason is not merely generic and speculative, but is Practical Reason intent upon evolving species and particulars also, which both thinks out and works out, in possible outline and detail, the entire problem of creation. For this it first evolves a basic code of notations from which all fundamental working formulae and equations can be adequately deduced. This as we have seen is Prajapati’s *akṣamālā*. The essential *vāk* elements are its components—*varṇamālā*. And His “carrier” *haṁsaḥ* shows how the process has actually to “carry on”. It is the Mantram of cosmic *prāṇik* function on all scales, great or small. Its four elements are *ha*, *anusvāra*, *sa* and *visarga*. The first is, as Prajapati’s *akṣamālā* tells us, the unbounded background and source of Power which is *prāṇa*; *sa* stands for this as radiated, projected and canalized; *anusvāra* is an indicator showing tendency to intensification and condensation (*bindu*-wise), while *visarga* stands for the opposite tendency to expansion and evolution (*nāda*-wise). The first takes you to the Seed; the latter to the *pādapa* or full-grown Tree which is differentiated from it. The former refers to the *nābhi*; the latter to the *aras* and *nemi*. We shall see this later.

Now Prajapati combines *medhā* (Creative Reason) with *tapas* (Creative Dynamism). He both plans and forges. He missed the light showing the ground plan of creative evolution when rising from His first *samādhi*, He attempted to explore the root of His lotus. It was the wrong way that would lead to no conclusive ends. It could not find what is coherent in itself and in the total context. He returned to His own Self and found. Now, in *tapas* too He has to be careful. For there are two perils to meet with and overcome—*Madhu* and *Kaiṭabha*. The first is what “disjoins” or cripples the *haṁ* wing of *haṁsaḥ*; the latter distracts and disconcerts *saḥ*.

The two wings of the “celestial Swan” must be adjusted in harmonic relation and work in functional balance, so that it can choose a definite course and swim across the uncharted seeming chaos of the world-beginning. The path has to steer

clear of both "lawless chance" and of rigid mechanistic determinism. It will have to marry lawful process with sportful play, consort order with freedom. Its "valour" will make the validity of existence adapted to its value. All becoming springs from *ānandam*. *Līlā* is what renders this basic *ānandam*, as the Śruti says; it rests on *ānandam*; and it dissolves in *ānandam*. *Līlā* is what renders this basic *ānandam* into a theme of purposeful world play and the sublime rhyme of a world dance in concerted measure. A *reṇu* or cosmic particle shall have not only its *raṭana* or *raṇana* but its *ramaṇa*. The former two may obey the law of mechanics, but the last is unique—a particle is not merely impelled by external or intrinsic "strings" or stresses but dances to the tune of a hidden chord in it which thrills, may be subconsciously, in the joy and pathos of love and yearning, craving and communion. To this Science cannot shrug her shoulders too long. If the ground is not firm to-day under her feet between her laboratory and the orchestra "hall" where the psalm of the heavens as well as of the meanest particle is "silently" sung, she will do well to hold her soul in patience and attend more closely to the "insolubles" of her laboratory solutions as they stir for an inside expression, and to the "inequities" of her academic equations as they strain for a deeper equitable reduction. Possibly sooner than later she will have to change her old charts and guides. She will have to dismiss the rocket for instance and invoke perhaps the "swimming" Swan. The rocket bursts and blasts; the Swan beckons and inspires and enlightens.

This means a total recast of the entire background of our "scientific" experience. We must evolve an altogether new psychology of outlook, approach and appreciation. In short, from the shades and snares of mere appearance or *bhāsa*, we must essay to get, as nearly as possible, at the "live, lucid whole of Reality" which is the Fact of *bhānam*. We already have had enough of the method of "fissions" and "cross-sections", of what we have called the method of rupture and capture of power. Our weapon has chiefly been of the nature of a disruptive missile whether in the laboratory or outside. Shall we now substitute

the *akṣamālā* and *kamaṇḍalu* and *haṁsaḥ* for this ? The three stand for *mantram*, *yantram*, and *tantram* respectively. We shall have to make ourselves more familiar, nearer at home with these as we go on.

Much too limited specialization and much too minute analysis abstracted from the wider context of the Fact or "the live, lucid whole of Reality" may become an obsession which will frustrate the true aim of knowledge and of life in accordance with that knowledge. The proper rôle of the philosopher is that of the monitor. He has truly to be the "guide, friend and philosopher" to whom all the different branches of specialized, technical knowledge must turn for inspiration and synthesis, mutual understanding and total interpretation.

To look again at the unforgettable four faces of Prajāpati. These may well be taken to mean the four ways of realizing the complete *bhāna*, the undivided whole of Fact or Brahman. One face may stand for the fullness of objective sense knowledge together with its appropriate methods and instruments. Such knowledge is the end of objective science. The second face may represent a perfected methodology or logical apparatus wielded by a master Reason. The third is the way of the mystic *suṣumnā*—intuition and Yoga—the "direct home line" as we have often called it. Knowledge will never rise above the plane of *bhāsa* or partial review and phase reflection without discovering and venturing into the direct home line. It is the "golden bridge" that throws itself across the abyss that separates the partial, "peripheral" review from the complete, "core" view of Reality. So science and philosophy will both miss their true end if at the borderline of their empirical knowledge and abstract theory they hesitate and turn round without venturing into the so-called mystic approach stretching beyond their charted fields. The fourth face means the integral co-ordination and final sublimation of the first three orders of knowledge. It is the *turīya* which pervades and transcends, concludes and consummates all. This is *bhāna* as absolute and perfect.... It is the unfathomed immensity of being and significance where both star and straw their substance and

import receive and commerce carry.... For this full significance one must ask and know what the "inmost Dweller" everywhere tells as Prajāpati Himself did in the beginning. He alone will show the "Mother Meaning" round whose knee both high and low, great and small, gather as kith and kin. The Mother Meaning is Veda or Eternal Wisdom, which the Ananta-Nāga shows mainly in its pre-creational latency, and Prajāpati Brahmā in its evolving patency. His lotus in bloom is its symbol.

Apart from the question of the abiding validity of its findings of fact and formulations of theory, modern science has no doubt developed a dependable technique of investigation of facts and a powerful calculus of deducing conclusions from them.... Its laboratory methods are invaluable for testing and verifying relevant and suitable data; and its mathematico-logical weapon has cut many a "Gordian knot" in the complicated skein of hypothesis and theoretical speculation. So that its modern view pertaining to world phenomena, especially objective phenomena, has borne a look of compact and rounded reasonableness to which hardly a parallel could be found before. The Natural Philosophy of the nineteenth century had claimed nearly as much; but it proved to be a false claim disproved by "revolutionary" findings in the laboratory as well as by new "revelations" in theory. Modern theory also cannot claim finality for its facts and deductions. But it seems to have evolved a dependable canon and code for both. If to-day it is called upon to undertake an unscheduled march beyond its own frontiers in search of the "golden bridge" we have spoken of, it will do well to carry along and not discard the trusted code and canon that has so long stood it in good stead. In pursuing the golden bridge it should make sure first of all that it is not chasing a rainbow bridge seeming to span the spaces between "here" and "nowhere". In short, the mystic pathway, the *suṣumnā*, the direct home line, and all must submit themselves, to the extent necessary and possible, to its code and canon of testing and verification. It cannot afford to let down its pilot, because it has now to explore uncharted waters. A new pilot will of course have to be taken up into the steering

box. But the two pilots, old and new, must sit side by side, compare their codes and charts, and decide upon a new concerted steering ideology and plan. In this way the old code may become the *akṣamālā* which we have seen in the hand of Prajapati and the canon His *sūtra*. What is called "Energy" now and its equations may thus become *prāṇa* and *vāk* and the Rules (*chandas*) of their basic rhythms and harmonies. What is segmental and abstract may thus become integral and "live" concrete; *bhāsa* may become *bhāna*; speculation realization. *Śruti* says that the truth about Atman or Self cannot be known by *śravaṇa* (sense evidence) and *manana* (inference) only; we must go into *nididhyāsana* (meditation of Yoga) to have *sākṣātkāra* or direct realization of Truth.

CHAPTER III

Vāk and Prāṇa

In the foregoing two sections we were for the most part in the deep waters of a parable so common in the ancient stories of Creation. That plunge into the deep has not, we believe, simply taken our breath away and left us not a bit wiser or saner on the dry shore.... We have at least gained courage to venture beyond the dry shore with its alluring glittering pebbles and treacherous quicksands into which many an unwary seeker of validity and value has sunk. The so-called "dry" regions of experience are sometimes both dreary and deceitful. And the sands are perilously loose and shifting. We can to-day justly commend the probity of scientific spirit and attitude, though not to the same extent the lofty "neutrality" and "serene" detachment of scientific temper and behaviour. This latter seems to-day to be in liaison with large-scale actual or possible brutality. So on the dry sands we feel neither sure of the ground under our feet nor safe from the all-consuming deluge of possible radio-active destruction. Is it not time we preferred the deluge from the "sea" lying unsounded in front? The parable may have opened our eyes to what the deluge from the unsounded depths may have in store for us. It is creative deluge—a deluge that drowns an old, worn-out order that a better and happier order may emerge in nobler and steadier stature. That has been the *vāk* of the Ananta-Nāga, its thousand hoods; of the Navel of the Supreme Being; of the Lotus; and of the Prajāpati's four faces, His *akṣamālā* etc. And if we conceive a Divine Value Assessor with a balance in hand weighing that *akṣamālā* against all the theoretical knowledge and technical marvel of present-day science, we may feel tempted to imagine that he may find the mystic *akṣamālā* weightier than all this, and worthier. A flying rocket can now

photograph the other side of the Moon; our future stellar messengers may be imagined to achieve marvellous more. But will it ever show the Atman, the immortal core of *ānandam*, in things? If it does not, may we not repeat to-day what Gargi said to Yājñavalkya ages ago in reply to his offer of a worldly boon—"What shall I do with that which does not confer on me the blessedness of immortality?" What, again, do all the achievements of science avail, if as Thomas Huxley said in the last century, the human Prometheus be still bound by the chains of greed and fear to the rock of spiritual blindness and moral atrophy, and its vitals be eaten away into by the vulture of unrest and unbelief?

So we must invoke the genius of Prajapati—His *medhā* and *tapas*—for our rebirth and redemption. A deluge and a new creation is to come. It will not be a radio-active deluge; it will be a deluge of Cosmic Life or *prāṇa* released from its mechanised bondage. Because the Cosmic Order in its substance and core is not the manifestation of mechanical energy, but of *prāṇa*. And *prāṇa* in its essence is deathless and free. It is also unmeasured. It is the First Derivative of Brahman—the Ultimate Principle or Reality—the Fact Absolute. *Etas-mājjāyate prāṇaḥ*. As the Underived and Unconditioned Absolute *moves* for the derivation of things and relations—as the Alogical All descends into or emerges as a logical universe of possible thought and discourse—, its movement or emergence as such a realm of thinkable and enjoyable reals is effected by *prāṇa*, which, however, in its undifferentiated entireness is uncaused, and *not* itself a roundedly thinkable or picturable entity. It is therefore called *prāṇa-brahman*. It is what "renders" the "equilibrated trance" of the Absolute into a varied theme of universal relatedness. We cannot imagine whether the Absolute Whole in itself is at rest or in motion. In itself it exceeds or transcends both (*kṣara* and *akṣara*). It exceeds all polarities. But a universe cannot be conceived as being derived without the nonpolar Fundamental having "split" itself into polarities. It so "splits" itself by its primary function as *prāṇa*. This primary function is also the primary

riddle of world emergence which baffles any attempt at an understandably rounded solution. *Prāṇa* is thus the unmeasured, unexhausted Urge or *Élan* given at the *nābhi* or Origin of all creation, whether of the stars and atoms, or of living beings, or of thinking and enjoying souls.

It is the *kṣara* or changing aspect of the world which is manifestly more in evidence than its *akṣara* or unchanging nature. The stream flows on and we cannot bathe twice in the same stream. But the Unchanging Background or *adhiṣṭhāna* of pure Being, Consciousness and Ananda remains placid and pure as ever. Self-intuition shows this beyond doubt.... Change cannot be predicated of the Whole intuited as such or *samagra bhānam*; it can be predicated of *bhāsa* or what ignores the Whole and accepts only the Fact-sections for review. Look at the array of waves; these move. But the sea itself on which they rise? The seas of our globe also move, but not the placid Ocean or Continuum of Pure Being-Consciousness itself. The picture of the placid sky may serve as a more appropriate analogy. But conception by pictures or analogies must not in any case be an adequate substitute for actual *bhānam*.

We started with a picture of the "Causal Waters" in trying to form a conception of the first beginnings. But it is plain that the Causal Waters do not represent the Unchanging Background of *akṣara adhiṣṭhāna*. No picture or no concept can be its representative. Even the word *akṣara* or Unchanging cannot fully or truly apply to it. *Akṣara* is the "other" pole of *kṣara*. But the Fact Absolute has already "come down a step" so to say and has in a way ceased to be the Complete *bhānam*, when it has presented poles to *bhāsa* for review and reflection. So Fact is not completely coverable by any conceptual garments that we may try on it. It remains unclad and unusable. —*nirāvaraṇam* and *avyavahāryam*.

Yet it must "somehow" rise dressed up as our universe of experience and set itself about all kinds of ends and pursuits. To begin with, it becomes the Causal Waters for instance; Narayana lying on Ananta-Nāga: and so on. How can this be? There is no answer to this—*kuta iyaṁ viśṛṣṭiḥ*?

This primary miracle is wrought by Brahman as *prāṇa*. It is an immanent *élan* in the Absolute Fact by which it manifests itself as the Causal Waters of our creative picture. Those Waters are the Ocean of Life (*prāṇa*) which bears the "Seed" of all creative emergence. *Prāṇa* is the Fundamental Urge in the Ground Reality or Brahman to manifest as the manifold of a possible universe of appreciation. Physical motion or vibration is physical only within limitations of actual data and complete treatment. We have ignored the whole theme and accepted only a part which we think we can render in terms of our chosen conventions and assigned notations. So Science is born in the womb of Ignorance or Nescience. The life such as it studies in the laboratory is life "manipulated" and mechanized. Its Biology has ignored or discarded its own "Logos" or Mantram.

So the Causal Stress in the Creative Matrix is the basic tendency of *prāṇa* to unfold and evolve. It is the tendency of the seed to grow and make fully patent what is latent in it as an unlimited fund of evolving potentialities. Yet the tendency is not rigidly bound or deterministic; *that* seed is not *bound* to grow into a particular world plant; it is not a necessary derivation from a set of rigidly assigned conditions, which is, therefore, fixed and unalterable. It would not be *prāṇa* if it were so. *Prāṇa* evolves forms and patterns which may have a relative fixity in appearance and adjustment; but its essence is in spontaneity, in the outflowing from its own core, in being original and selective in its springs and lines of evolution. The lotus in our picture did not out of necessity or compulsion grow from the navel of Nārāyana. It was the "choice" expression of a basic creative *kāma* or Desire. Its unfolding was the spontaneous outflow and manifestation of a fundamental Will to become. Both the *kāma* and *saṅkalpa*, both the Urge and its "formulation" were free, were out of Ānanda overflowing into the unmeasured abundance and grandeur of a master creation. The overflow was not subject to any preconditioned "strings" or constraints. The Supreme Cause is sufficient unto itself (*svatantra*), and its activity is

not determined by any "otherwise" set or imposed conditions. It has been called *līlā*—"Sport" or Play. It has no "dual" or rival factor to challenge or condition its sovereignty : *līlākaivalyam*.

But as it wills and acts out of Play, forms and patterns in many rhythms and harmonies evolve. Neither the forms nor the harmonies are rigid and stereotyped. They have an unlimited fund of original suggestiveness and richness and novelty of expression.

The Ground Reality or Brahman which is neither unmanifest (*asat*) nor manifest (*sat*) from the standpoint of a centre "prospecting" on a derived or evolved plane, may be conceived as "stepping on the stage" for world appearance and play. For this it first of all "sees itself". The Player sees himself as it were in his own "glass". He sees himself also as his own "stage". For there is no other than himself. This primary act of self-positing is *īkṣaṇam*. By it the Player discovers or recognises himself in essence as unitary Being-Consciousness-and-Joy. The veil of inconceivability is also lifted. The absolute "trance" of existence which neither the mind could "inform" nor speech could "instruct" now breaks, and the Player sees himself as One Supreme Being and Lord, "overflowing" as the Joy of a master creation. Then, Brahman is conceived as positing itself as *kāma* or Basic Desire to be Many. This is, so to say, the "heaving" of the Ocean of self-contained, unstirring *ānandam*. Then, this self-positing as Basic Desire takes the shape of creative imagination and ideation—*saṅkalpa*, *kalana-śakti*. This again takes the form of creative self-concentration or self-focussing as *bindu* and its evolving unlimited expansion as *nāda*. This is *tapas*. Now, fundamentally, *prāṇa* as Brahman is what underlies and manifests itself as the fourfold "self-positing". It is what makes Brahman "see" itself as the One Ground Principle; "desire" to become many; "plan and picture" itself as the creative Artist, or "design" its cosmic Play on the lines of "chosen" forms and patterns of world measures and harmonies. By the last—*tapas*—it evolves the basic technique of implementing its creative plan—the original, fundamental *modus operandi*, *tapaso'dhyajāyata*.

It is *prāṇa* that works out all this four-aspect Problem. And the basic *sūtra* or matrix formula by which it works out is *vāk*. If the creative "formula" be *vāk*, then what formulates is *prāṇa*. There are thus only two ways of looking at the same Tattva or Principle. *Prāṇa* is abstract and uncreative without *vāk*; and *vāk* is empty and dead without *prāṇa*. They consort and operate conjointly. They are the First Creative "Pair" of which this universe and all possible universes are "progeny".

Vāk especially relates to the third and fourth phases of the self-positing operation we have noted, and as such renders itself as *bindu-nāda-kalā*, and as *ardhamātrā*.

In Sanskrit *prāṇa* is a masculine word and *vāk* feminine. We have said that the two consort as the First Creative Pair or Couple... *Prāṇa* instils the creative *élan* in the original "stuff" of existence; *vāk* evolves this "stuff" into created form. *Prāṇa* is the plenum of Power, the fundamental continuum of potency, to be and become. By *vāk* power is released as function and process; potency realizes itself as patency. Agni, the "Informing Principle", is thus conceived as the spirit residing in *vāk*—its *devatā*. A seed is to grow into a plant. The ocean of cosmic power gathers itself as a "drop" and lies condensed in the germ-cell; the continuum concentrates itself as the "point". For this, Power must produce itself as process; its gathering in a seed or centre means as much. So *prāṇa* consorts with *vāk* when, from this union, the *bindu* or *bīja* appears. Evidently *vāk* is not word or sound as we apprehend it. It is the matrix function, the "causal stress" as we have before called it, by which the fundamental plenum of Power is evolved into general as well as special "origins" or centres of functioning. *Vāk* is, so to say the "Mother's womb" into which *prāṇa* enters as the necessary flow and fund of power in order to make it evolve into multiple forms and patterns.

Vāk is *jagat-yoni* or *mahat-brahman*—the Magnum Matrix. This is churned up by *prāṇa*... We have seen that the Ground Reality or Brahman posits itself in four fundamental ways — *īkṣaṇam*, *kāma*, *saṅkalpa* and *tapas*. These may be taken as the four basic "co-ordinates" of fundamental world

analysis and review. Since *prāṇa* has been regarded as the Operative Principle or Power underlying any movement or process, *prāṇa* also presents a four dimensional basic scheme. These correspond to *īkṣaṇam* etc. By the first, *prāṇa* unveils and opens; by the second, it operates as a power-centre prone to become an organised centre; by the third, that proneness is "forwarded" to a formulation of definite types of organised form and behaviour; and by the last or *tapas*, requisite links are forged, necessary lines are formed, for such organised formulation.

The first assures that *prāṇa* is not blind, brute power such as may serve the ends of a purely physical review of the universe. The blooming lotus is its creative symbol; and in order that the lotus may bloom and unfold, *prāṇa* reveals itself as "thrilling, cheering sunshine". This means that *prāṇa* is basically a manifesting Principle which not only evolves being into more and more organised becoming, but evolves finer, richer rhythms and harmonies by which such becoming may realize, to an increasing degree, the values of more and more sublimated conscious existence. *Prāṇa* persistently works for this end. It could not do so if it were not intrinsically a power that unveils and opens, a power which in essence is conscious power. Intrinsically it is *bhāti* (the Shining Principle). It has been called *Āditya*, *Hiranyagarbha*. Matter is like a cave in which *bhāti* is hidden. Matter is its self-limiting bondage. This *bhāti* dimension of *prāṇa* by which it opens and unfolds the lotus of creation corresponds to the *nāda* aspect of *vāk*.

But *prāṇa* is not only *bhāti*, it is also *priyam*—Joy enjoyable. It is self-contained *ānanda* overflowing into centres and lines of varied enjoyment. The second dimension of *prāṇa*—*kāma*—presupposes this. The basic desire to be and become many—and the "pair" or "couple" in the first instance—is desire for rousing the interest for and fulfilling an infinitely varied and rich world and supra-world enjoyment (*ullāsa* and *vilāsa*). In matter this desire is concealed as mere "brute" attraction and affinity. In *vāk* this is represented by *bindu*. *Bindu* is perfect and full as potential Joy; but it seems to be

“removed” from the perfect Actual (*nāda*) by a hiatus of infinite craving or yearning. It is an infinite *plus* associated with an infinite *minus*. In the universe evolved from *bindu* the *plus* and *minus* are variously interrelated and are separated by varying intervals.

The third or *saṅkalpa* dimension of *prāṇa* is represented by the *kalā* aspect of *vāk*. And *tapas* by *ardhamātrā*. *Kalā* evolves both *rju* (right) and *suṣama* (symmetrical) phases and forms. *Ardhamātrā* is the *setu* or negotiating Principle which carries number, magnitude and relation into all possible orders and gradations, commensurable or otherwise. As we have pointed out—such mathematical entities as *i*, *e*, Π , dy/dx etc. are her “progeny”.

Prāṇa-brahma is entire and undivided though in our review we consider it in its four dimensions and correlate them to the four fundamental elements of *vāk*. As *prāṇa*, *brahma-vastu* makes itself “flow”—*brahma-dhārā*. It becomes operation, function, process. This is threefold : it condenses and becomes the Point; it expands and becomes Continuum; and it evolves segments, phases and aspects, and “intervals” between the two limiting positions according to a Principle of rhythmicity or harmonic measure. Broadly speaking, this last is *ardhamātrā*. *Prāṇa*’s operative “base” or matrix is *vāk* as we have seen. And this base is *mūla-spanda* or “Fundamental Causal Stress”.

But as the ocean at rest may “heave” as a whole before breaking into waves, so does entire, undivided *prāṇa* and the Matrix associated with it. It may be called the “supra” functioning of *prāṇa*, as yet not differentiated and specialized. The Vedic word *Āditya* may be used to express this transcendental becoming. The word is from *Aditi* which means “uncut”. And the *vāk* corresponding to this is *parā*. This is undifferentiated, integral causal *spanda* which as the basic Matrix is the “womb” or origin of all possible cosmic vibration; it is their complete sum-total and integration. It is *parā vāk* that gives us the total “unified field picture” of the universe. As *prāṇa*, the Acting, Operating Brahman emerges into planes

of differentiation and, functionally, becomes “many”, *vāk* also descends on the levels of evolved aspects or phases (*kalā*) and becomes “many”. As many, neither *prāṇa* nor *vāk* ceases to be basically one and unitary. The *setu* or the connecting and unifying link is maintained. In the case of emergent, differentiating *prāṇa*, the *setu* which holds all together is called *mukhya*—the chief. In *vāk* it is the Axis—*akṣa* or *dhūh*—, and as such it is called *madhyamā*—what maintains the middle or “mean” measure. It maintains the norm, the governing formula, the characteristic equation, without which no definite lines of evolution are possible. The Axis moves in two ways : In the one way it tends to evolve Spanda “full-and-perfect-wise”—and our lotus will be in perfect bloom. This is *paśyantī vāk*. Then it is *Hiraṇyagarbha*—the Source that “shines”; it unfolds, reveals, illumines. But in the other way, partial, segmentary, apparently eccentric forms also appear. This is *vaikharī*.

The Axis of *vāk* thus rotates in two senses—which may be called “superior” and “inferior”—tending to perfectly pure and symmetrical on one hand, and mixed and apparently asymmetrical on the other. The object of both Science and *sādhana* is to sort, correlate and clarify the latter so that the Axis may be free to turn “the other, and right way”. Our lot is cast in the confusing complex of *vaikharī*. So it is an eccentric world that we live in. But it is so only in *māyā*. It is not easy to dispel *māyā*. She has her strategy of retreat and defence when assailed and pursued. Recent advances in the objective sciences (including researches into the sub-conscious mind) have made this abundantly clear. The Axis has turned the other way no doubt but with a tilt and in a wrong angle. So we are as yet nowhere near the *nābhi*, *hṛllekhā*—the heart-rhythm and core-picture of things. *Māyā* has woven subtler cobwebs. Yet the scientific attitude and way have been of great value. They have at least made the Axis about to turn in the sense of *paśyantī*. What is needed is to correct the wrong tilt and adjust the Axis to its truer, ampler and deeper orientations.

The relation between *prāṇa-brahman* and *mukhya-prāṇa*

as also that between *parā vāk* and three other orders of *vāk* is of a transcendental nature and may not be fully conceivable. We cannot conceive how the Absolute which is neither one nor many becomes one-in-many. We perceive that "something" so becomes. When *prāṇa* tends to differentiate itself and become many, it assumes the pattern of the *nābhi*, a radiating and evolving centre, from which *aras* or lines of dynamic processes project, which again, in correlation with similar other centres, circumscribe themselves as *nemi*—an orbit or sphere. If the last be regarded as a drawn curve, e.g., a circle or ellipse, the *aras* are the characterizing equations, and the *nābhi* the matrix or the root formula. Besides these three we should also have a selective co-ordinating principle. The *nābhi* intrinsically contains many possibilities of self-projection. It does not in its nature function under constraint or pre-determination. It is essentially a Joy-and-play centre. Yet it has to emerge on a level where determination apparently holds. So a selective, defining and co-ordinating factor should be there.

Now *prāṇa* is *mukhya-prāṇa* when, in view of self-differentiation, it assumes this fourfold pattern—*yantram* or fundamental frame. It is now the *Chief Operating Factor*.

In *Jāpasūtram* the four aspects of the fundamental *yantram* have been called *saura*, *āgneya* or *vaiśvānara*, *cāndramasa* and *vaidyuta* respectively. These have been studied. *Parā vāk* also in having to evolve as the other forms adopts a corresponding *spanda* scheme. This is represented either by *nāda bindu*, *kalā* and *ardhamātrā* of OM, or by the four fundamental *spanda* (*varṇa*) patterns—A, I, U, Ka, Ha. Both these representations have been studied in *Jāpasūtram*. We shall briefly review these.

Here we add that *artha* or the Object issues from the "union" of *prāṇa* and *vāk*. *Prāṇena yaḥ prañīyate so'rthah*. (*Jāpasūtram*). And what thus unfolds the unfathomed potential of *prāṇa* and *vāk* as a world of correlated objects and their impressions and ideas (*pratyaya*) is *chandaḥ*—*chando vyākaraṇam prāṇānām* (*Jāpasūtram*).

Consider what *artha* is and what *pratyaya* is. Funda-

mentally, it is power manifesting as a system of stresses which is constituted by and functions in accordance with certain characteristic norms and measures. Now, the power is *prāṇa*; the system of stress is *vāk*; and the characterizing norms and measures are *chandaḥ*. Nucleated matter, life and mind all conform to this fundamental frame and scheme. Within this fundamental framework and scheme, all the three amplify and express themselves in unlimited modes and variations. *Mukhya prāṇa* becomes for example fivefold "component" (*pañca prāṇa*) and fivefold "modal" (*nāga, kṛkara*, etc.). These have been defined and studied in *Īśasūtram*. *Vāk* also as the basic matrix differentiates as 51 "matrices" or *mātrikā*. Each of these is an "exponent" of the basic Causal Stress. *Prāṇa, apāna, samāna, udāna* and *vyāna* are the components of *mukhya prāṇa* as the Chief Operating Power; they are therefore components of cosmic dynamism as a whole; they are not to be taken narrowly and regarded as simply certain physiological functions in the living body. Nor are the five "modals" to be so considered. All are cosmic factors. *Pari passu*, *vāk* and the *mātrikās* are not merely types of "sound" functions: they are universal "exponent" functions.

CHAPTER IV

Vāk as Varnamālā

AT the close of the last section we introduced the distinction between the components and modals of *prāṇa* as Operative Power, and its working “bases” and exponents as the matrices of *vāk*, which is the dynamic *spanda*—counterpart or “the operational half” of *prāṇa*. Take a simple case—a seed growing into a tree. A power makes it grow; and its growth means a system of stresses or *spanda* which carries on the process and brings it to its culmination and fruition. Evidently, the power must resolve itself into component factors and evolve a scheme of “division of labour”, for it has a complicated and co-ordinated work to do. So it divides itself as the five components (*kāraka-rūpa*) and the five modals (*kṛti-rūpa*). The five components constitute so to say a board of “corporate agency”, and the five modals evolve lines of *modus operandi*—a code of practical procedure.

In any evolving process we must have working efficiency or power in these five aspects : there must be power to draw in, assimilate and store up within a given nucleus or storage system as in the case of the seed. The atomic nucleus and other physical systems generally conform to this primary arrangement. In the “hard core” atom of any element for instance an enormous fund of power has been drawn in, constituted as the characterizing energy of that element (which is assimilation) and stabilized as “rest energy”. This is the first component of *prāṇa*. This component is especially called *prāṇa* also, because of the important rôle it assumes in the power portfolio. The second factor is what draws out, carries outside, projects, propagates. This is *apāna*. The third is what works up the energy level in the sense of *plus* or *minus*. By this nothing remains in a static

hold, but evolves. The units of matter must also basically conform to this scheme. This is *udāna*. The fourth is what maintains co-ordination—keeps the whole within assigned norms and measures, so that a seed, for example, may follow a particular plan and pattern in its growth. This is *samāna*. Lastly, there is *vyāna* which underlies all the four as their common power plenum, their link and support. Take any specimen from the living or non-living, and consider whether it can subsist and function without implying these five components of power. To repeat, one takes in, stores, conserves and builds; another takes out, spreads, scatters, propagates; a third levels up or down the given system of working energy so that the emergence of new forms and situations may be possible; a fourth normalizes and equalizes what tends to deviate from the required line of procession; and a fifth underlies, supports and connects them all.

The five “modals”, as studied in *Japasūtram*, qualify the above five components as Spatial mode, as Temporal mode, and as Causal mode; the last being subdivided as—Agent, Instrument and Material. These modals pertain to 1) wherein, 2) wherefrom, 3) whereby, 4) wherewith, and 5) whereupon. Take for instance the first component—*prāṇa*. It takes in, conserves, builds. In doing so it has to meet the queries of the five “wheres”.

So the five components together with the five modals are the necessary co-ordinates of basic power analysis.

If we add the Fundamental Four (*saura* etc.) to these ten, we have fourteen manifestations of *prāṇa*.

Coming to its exponent counterpart which is *vāk* as a system of *spanda*, we may have, according to the analysis in *Japasūtram*, fourteen types also. And there are different ways in which the number can be obtained. One suggestive way is to reduce the exponent matrices to a fivefold scheme as in the case of the components. These are—A, I, U, Ka, Ha, —*aṅkahau*. Each is a basic functional formula of *prāṇa*. They are not merely the first three vowels and the first and the last consonants. They have been studied in *Japasūtram*.

Briefly, the first three vowels assign a fundamental three-dimensional framework of universal power analysis (the three dimensions should not however be taken simply as the three dimensions of Space, as for instance in the Cartesian System) They pertain to *any* analysis, objective or subjective. The first vowel assigns a plane as a given base of operation ; the second is, generally, the factor of acceleration in the sense of extensivity ; the third is acceleration in intensivity. Given a base, "I" accelerates it in the line of *nāda* ; "U" in the line of *bindu*. This last therefore is called the "depth" dimension (*vedha*). The other two are called *tala* and *lamba*. If the *tala* be taken as the "base", the *lamba* will be its "index", and the *vedha* its "co-efficient" In drawing a closed figure for instance, "A" places the "paper" so to say, "I" traces divergent lines (*aras*) which end at a bounding line (*nemi*), and "U" traces them back and shows them as convergent on a central point or origin (*nābhi*).

The first consonant 'Ka' manifests the function as *kalā*—the manifest or evolved, a circle or ellipse for example. It is the prime manifestor—*vyañjanamukhya*. There is no *kalana* without 'Ka'. And 'Ha' is the plenum and background of *prāṇik spanda* from where all *spandas* arise and into which they all relapse. Without 'Ha' there is no store, no reserve of potentials. It is the "Integral" (*samūha*) of all the elements of *Vāk*. It is the Fundamental Matrix to be "churned up", as for instance in *hrīm* or *hūm* in rousing *kuṇḍalinī*.

To put it more simply, "A" as an exponent initiates a simple movement on a plane and in straight line. "I" changes the plane and makes the movement of a wave or spiral pattern for example. "U" makes it a compact system of waves taking the shape of a closed sphere or "packet" for instance. For this it must evolve a convergent point or *nābhi*. The nucleus of an atom, of a living cell etc. presupposes this "U". A seed is a manifest example. "A" places seed on a certain dynamic plane of latency ; "I" makes it germinate and grow as patent ; "U" makes it hold on to a given pattern and is especially manifest in the seed-bearing fruit. 'Ka' defines, formulates and

exhibits form and character of what is evolved. 'Ha' underlies as the evolving reserve of potential.

To these five are added *anusvāra* and *visarga*—stressing “indices”. The former stresses reference to a point of condensation or *bindu*; the latter to expansive movement or *nāda*. They are allied to “U” and “I”, but have special stressing and accentuating “charges” or “momenta”.

Broadly speaking, the relation between “Ka” and “Ha” is as that between kinetic and potential, patency and latency. It is by their ratio that the actual dynamic “position” of any object is determined. Keeping “Ha” as store or ground energy, if “Sa” be taken as energy scattered and radiated, then the energy formula for any object in general terms is *HSAU*. “Ka” is primary, general manifested form: for example, if “Ha” be the poles of a magnet, “Sa” represents the lines of force; and “Ka” the magnetic field as plotted by them.

Now, let us refer to one basic formula—*hamsaḥ*. It represents *mukhya prāṇa*. In it “Ha” takes on the *bindu* accent—*anusvāra*. “Sa” the *nāda* accent—*visarga*. The former is one “point”, the latter is double, one above the other.. One shows that “Ha” as the ground energy concentrates itself as a *nābhi* or nucleus as in a seed or atom; the other shows that *nābhi* divides itself as a polar scheme (e.g. positive and negative charge) for actual progressive manifestation. One becomes two before it evolves as many. So in *hamsaḥ*, not only are “Ha” and “Sa” conjoined but they are “married” according to a basic *bindu-nāda chanda*. It is therefore the formula of *mukhya-prāṇa*.

So on the side of *vāk* also we have a sevenfold exponential scheme, if *anusvāra* and *visarga* be added. Each of these may be regarded in two “senses”: “Looking in” or “Looking out” for example. Are we considering a thing intrinsically or in its external relations—as *vyakti* or as *abhivyakti*?

So again we have the number fourteen. This number applies to the “components” of *prāṇa* as well as to the “exponents” of *vāk*.

Of *vāk* we have so far considered the three fundamental

vowels (*svara*) and the first and last consonants (*vyañjana*). And also *anusvāra* and *visarga*. It is clear that these are not to be taken as elements of spoken "sound" primarily. They are exponents of the fundamental matrix of the cosmic process. In a famous *rk*, *haṁsaḥ* has been called *ṛtam bṛhat*—the "great" Formula or Law of cosmic process. It cannot be merely the respiratory function of a living body for example. The same *mantram* makes it immanent everywhere; it is also shown as emergent or "born" as special *prāṇik* function.

This brief statement of the fundamental significance of the sevenfold "exponent" should be taken as the background against which all the rest of the *mātrkāś* have to be exhibited and appreciated. Take for example, *Ṛ* and *Ḍ*. In *Japasūtram* they have been called *carṣaṇī*—elevating Lever-Factors. The former especially is what tends to the top level of "fire" or radiant energy, in matter, in life and in consciousness; the latter to "soma"—what pervades as the "leaven" of all existence. These two make a pair of lever keys. Press the one key, and radiant energy in all forms tends to reach its highest level; press the other, the hidden spring of life and "love", interest and joy, is released that it may flow to its culmination. The two keys do not work separately; they may be transferable and unifiable. Because energy and life, light and delight, unite at the root and at the end.

The four other vowels—E, O, AI, AU—have been as the *bodhanī* group of *brahmākṣara* evolving as *mātrkāś*. They are *sambodhanī*, *udbodhanī*, *prabodhanī* and *avabodhanī*. Any process is tending to realize an end. It has necessarily to take four steps to reach the end. It flows out for it—a kind of undirected, uninstructed impulsion. For example a desire or aspiration in the mind. This is E. Then this is directed and is given a definite line, *chandas* and pattern of movement. This is O. But this mere flowing out becomes a definite, rhythmic and adjusted flow, like a wave for example. But you cannot stop at this. The flow or the adjusted process must develop its fullest requisite momentum to reach the end sought. It must be quite up to the work it has to accomplish. This is

AI. Then lastly, there must be complete integration of the end and its ways and means for realization. This is AU.

Take the patent example of a seed growing into a plant. E releases the vital energy shut up in it and makes it flow. But where, in what manner, and to what end? O traces for it a definite line and gives it a definite manner of movement. Following that line and according to that manner, AI makes it grow into a full-fledged plant. Then finally, AU satisfies itself that the requisite level of growth has been reached for bearing blossoms, flowers and fruits. AU sets the "seal" of "fact accomplished".

Illustrations may be taken from varying fields to show how the last four vowels operate. Refer in particular to *Ĵapa-sūtram* II.2.23. The vital point to note is that these, as also other *mātrkāś*, are cosmic exponents. As exponents they work out a simple physical process (e.g. the drawing of a parabola on paper) as well as the attainment of the highest spiritual end (e.g. the identity of *jīva* and *brahman*). E aspires to be; O instructs and shows the way; AI makes you grow so as to attain; AU culminates the process, and you become what you aspire to be. E sets you on a *nemi*—a line to move on. But you may be erratic and move to no definite purpose. O gives it a definite shape and pattern, and assigns the link references (*aras*) to a Nucleus or *nābhi*. O therefore is the exponent that evolves *chandaḥ*—and creation is the epiphany of *chandaḥ*. The Creative Fundamental *vāk OM* has therefore O as its "base". E as we have seen, is what starts the tracing of the Form or *ākṛti*. It starts, but unaided and uninstructed, it cannot "round the lines" and complete the picture. O "informs" and "instructs" and takes to the *nābhi*. AI instals and establishes as a growing and evolving Central Power. O makes *adhvanīna*: AI *ātmanīna*—It makes a thing discover its own "Self"—source or magazine of power (*śakti*).

Modern Nuclear Physics has made the atom discover this in one but as yet no reassuring line or sense. It is the exponent of self-discovery—"AI".. It is the base of *vāg-bhava* (*vāk* as

“producing”). Guru-Shakti also awakens the latent power of the disciple as this. Finally, AU makes a thing realize what it is truly and potentially. So long as you are in E and O, you seem to work out a plan apparently determined; AI releases you from the apparent “chain”, and makes you evolve an autonomous economy of development—it initiates into the realm of *līlā* and *svārājya* (your “own Kingdom”). AU promises and guarantees the culmination of the process so initiated. It is the self-realizing exponent of *vastu*.

We have devoted some extra measure of attention to these four vowels because we hope that this will indicate beyond doubt the fundamental cosmic import and bearings of the *vāk* matrices in general. Be it noted again that they are “operative formulæ” of Brahman as *prāṇa*.

Like the formulæ used in scientific investigation, *vāk* matrices are not to be understood as mere signs or shorthand notations for certain operations; they are actual operators. H₂O does not mean or start any combination of the two gases to produce water. But suppose *raṁ* is the seed matrix of fire. This means that if the matrix be so operated as to generate the requisite kind and degree of *spanda*, fire will be produced. Each matrix is thus actually a certain system of *spanda*. As an exponent of *prāṇa* it must be so... *Spanda*, again, is not to be merely physically or even “objectively” understood. It has grades and levels extending beyond the common range of measurement and computation. It is only the *vaikhari* which falls within the common range. The three others that we spoke of pertain to supra realms of experience, and have operative formulæ that cannot be brought under the common formulae of vocal or acoustic investigation. They show *vāk* as uncreated (*anāhata*) and imperishable (*nitya*) function: *madhyamā* as the Axis; and so on. We briefly referred to them before.

Each operator matrix bears a fourfold import as noted. These are *vastu*, *śakti*, *chandaḥ* and *ākṛti*. It constitutes the “core” of a thing; it operates a certain power representing the core or *nābhi*; it operates in accordance with *chandas*—

by which function is initiated in definite ways or lines (*aras*), so that the thing may evolve as a definite form and pattern of existence (*ākṛti*). We do not know how the primary corpuscles arose in undifferentiated cosmic stuff; nor is our present knowledge definite as to how living matter or the Ego centre first appeared. But the fact of such appearance is understandable only on a "four-dimensional" framework of matrix operation we have just indicated. It is the *vāk* that makes the "ball"; lays the "ground"; sets the ball "rolling" and carries on and closes the "play".

The vowel matrices are fourteen in number in our scheme of analysis. A, I, U, Ṛ, and Ḍ—these five are either "long" or "short". Consider the case between A and Ā. The former "places" a thing or process plane generally—*adhi karaṇa-sāmānya*. The latter "spreads" it and carries it to any limit: it shows the "so far", the range or amplitude. When you make a summation for instance, Ā assigns the limits, say, O and ∞.

The short and long forms of the four other vowels are also significant, but we do not discuss them here. *Ḍapasūtram* makes the vowels (*svara*) especially evolving and producing (*Savitṛ*) exponents. They evolve power to the requisite form and degree of 'producing' efficiency. Compared with these the consonants (*vyañjana*) are given materials or bases to work upon. Something is there as a given phase or picture—for example a flower bud. This is represented by a constant. A consonant is "constant" in the sense that it is taken as a base or 'matter' given. So is a given process, relation or *chandaḥ* in inner or outer experience. But it does not actually remain so. It changes, reconditions itself and evolves. This is effected by *svara*. By *svara* the bud will either wither or bloom. *Svara* is especially the efficiency factor and index.

The workable bases or consonants fall into several natural groups, and these have been studied in *Ḍapasūtram*. Broadly these may be placed under three categories corresponding to the three primary *vyañjitis*—*bhūr*, *bhuvar*, and *sva*. The first presents a thing (e.g. a bud) as "this"; it is the actual as such. The last shows it as "that"—the potential; and the

middle one which is "neither this or that" represents the passage of the one to the other. Now, the 25 consonants arranged as five *vargas*, come under the first category; the four "great-*prāṇas*"—ŚA, ṢA, SA and HA—under the third (*svar*); and the *antyastras* (YA, RA, LA, VA) come under the middle.

Each of these has to be especially studied with care and understood. For this we must refer to the original book. Even the general principles underlying the dynamics of *vāk* do not lend themselves to an easy 'short' formulation and statement. Generally speaking, the first or *ka varga* gives five fundamental 'pictures' or "views" of *prāṇa* as manifesting. These views are: Manifestation as fundamental "light" and "delight" (*kam sukham*); this as a pervasive continuum (*kham ākāśā*); this again as the flow of creation (*ga*); this again as levels of high power energy (*gha*); and this tending to mass and store itself as nuclear forms (*ṅga*). For such manifestation *prāṇa* evolves and works an "apparatus" (*yantram*) which may be called *mūla* 'original'. But it varies its apparatus when this general outline has to be filled in with details. From this varying of the *mūla* apparatus proceed the four other *vargas*. *Ca varga* uses an apparatus that brings spread out or scattered forces to a desired focus and canalizes them for creation in order (*tālu*). The process also shows itself in a fivefold aspect. We only here mention it. *Ṭa varga* uses an apparatus that carries the working forces to critical (maximum) levels, (*mūrdhā*). *Ta varga* "segments" (*dantya*) or divides this maximum capacity (e.g. a store of electric energy of very high voltage) and supplies and applies it to given planes and fields of action. Lastly, *Pa varga* evolves a "valve" (*oṣṭha*) or check apparatus. We here refer to these in general terms. We do not here consider the sub-varieties. We may however refer to the original book for a close study of the *antyastras* and *mahāprāṇas* as also the *varṇas* generally.

Even from such outline analysis it ought to be clear what the exponent matrices, both as vowels and as consonants, signify in the context of the world process and its dynamism. We have further referred to *anusvāra* and *visarga* and their

directing and accentuating "index" functions. With these indices the "letters" are especially dubbed as *mātrkā*—the 'progenitress'. The wonder of creation issues forth from her womb. Note the distinction between *ha* and *ham*, *sa* and *sah*, for instance. The former are apparently undirected and "uncharged" for practical purposes ; e.g. the earth as a huge electromagnetic store. By *anusvāra* and *visarga* they are made our dynamos and electromotors, so to say. They now render their account in terms of any desired kind and quantum of work.

Yet *anusvāra* and *visarga*, being oppositely directed tendencies, must be combined and co-ordinated to render a 'total account'. It is, by another index, viz., *candra-bindu*, that they are so combined. It is the *ardhamātrā* index, Śiva has this on His forehead. It shows the complete process picture and pattern of any matrix. Take OM. Is this supreme *vāk* completely exhibited when it is written or uttered as O+M ? No, the *ardhamātrā* index should be there to indicate the complete range of its operative dynamism and significance. That index indicates that the function rises from *bindu* as *nāda*, which differentiates itself as *kalā*, which again is re-absorbed into undifferentiated *nāda*, which lapses into *bindu* again, where all the three are in coalescence. And further that on either side of *bindu* there is a "mystery bridge" by which *nāda*'s emergence from *bindu* and also its involution into the same is effected. This *setu* is especially *ardhamātrā*. By it what is only potent becomes patent, and patent potent or latent. It is the factor of emergence as well of reemergence. It is clear that any *bija* or matrix should imply this factor when it claims that it is a full-fledged operating formula. Suppose we draw a circle. A *bindu* must be taken. From this we trace a motion in a straight line. Basically, this tracing presupposes the mystery passage from a mere position to process, from rest to movement. Then the process in a straight line after traversing a definite length has to curve itself conforming to the form of a circle. Here again it has to cross a mystery bridge. Without crossing this straight motion will not become circular. But of *ardhamātrā*

we require some more explanation which we may obtain from the original book.

So far we have considered the *vāk* exponents as "elements" for the most part. When doing *sādhana* with *japa*, compound forms are commonly employed. Take a base, *ka*. This "base" may be treated with any "co-efficient". This may be one of the fourteen vowels or some of the consonants. In this way we have the *bīja kṛīm* for instance. This *bīja* should, as we have said, wear as its "crown" the *ardhamātrā* Index—*candra-bindu*, to shew its full functional measure, nexus and significance.

We have devoted some space to an abstruse discussion of *prāṇa* and *vāk*, and the relationship in which they stand to each other. If it be asked, *what* evolves, operates and manifests as the Universe?—the answer is, *prāṇa*. If it be asked, *how*?—the answer is, as *vāk*. The latter we have called "matrix" which means that *vāk* operations in the midst of possible variations tend to reproduce existing forms and patterns, and also evolve new. Crystals especially illustrate this tendency in matter; in the evolution of life the tendency is more fully in evidence as new forms also emerge. The fuller behaviour of life is not a view under untested glasses not fit for close and clear scrutiny of the actual phenomena. With even "fit" laboratory glasses we do not know what the full and total behaviour of a material particle or a quantum of physical energy is. Investigation grows in scope and precision; but the enveloping indeterminacy does not shrink but grows also as it is chased and made to retreat. As it retreats, its receding footfalls seem to echo the "burden" of an "unfathomed Immense of Significance where both star and straw their import receive and their commerce carry." A mechanistic formulation of vital and mental phenomena has its laboratory value and also practical utility. But it is wisdom that seeks the "unfathomed Immense of Significance" and deduces all streams of knowledge from it, and makes all their varied contents and meanings merge and mingle in it again.

It is the urge for a synthetic approach and integral comprehension of this kind that has made us rise above the common,

conventional segmentary, "cross-sectional" view of things which passes the orthodox test as "scientific"; we have accordingly pitched our conception of *prāṇa* and *vāk* to such sweeping "metaphysical" heights, but at the same time have been anxious to maintain that this "empyrean" of archetypal ideas must be "at home" with our concrete living experience here below.

In any analysis our starting base must be the "live whole of experience" which we have called—Fact. But Fact itself refuses to submit to inspection with or without any glasses, laboratory or other. Only sections can be so treated. There can be no science or philosophy of *bhānam* as such. *Bhānam* as such refuses to think or tell. When or to the extent it thinks and tells, it becomes *vimarśa*, and its thought and expression make what we have called *bhāṣa*. Science can only deal with this. Philosophy aspires to throw a *setu* or bridge between *bhāṣa* and *bhānam*. The end of wisdom is to reach the "unfathomed Immensity of Significance which must be found in *pūrṇa* or Complete *bhānam*. In our analysis of *prāṇa* and *vāk* for instance we tried to keep as close as possible to the "unfathomed Immensity" both as our starting base and as our quest's end. Keeping in view these two as our start and goal we have essayed to render our account in terms that the science of to-morrow may legitimately accept and philosophy with an inward turn reasonably confirm. Turn back to the basic picture that we have given to test whether this contention be true, and if so, to what extent. The general outlines of the picture will probably stand any "acid test". What requires special inspection is not so much the *prāṇik* "component" as such or the *vāk* "exponent" as such, but the relationship assigned as between a particular vowel or consonant for example and the "function formula" it is believed to stand for. Why is A or I or U, Ka or Ha, such and such exponents as we have taken them to be? For an answer we must look into their origin which is *prāṇa* as the Fundamental Power operating as and through *vāk* exponents. The operation is basically *spanda*. So each exponent is a particular *spanda* system. This, in any given case, no doubt, requires to be tested. In any case, however, *varṇamālā* are not arbitrary

notations. Each, again, is a "triad" as *śabda-artha-pratyaya*.

If a particular *varṇa* be a particular *spanda* form, that form is no doubt picturable as a graph under certain objective conditions which hold in the case of taking "sound graphs".

But a graph so taken should not be mistaken for a complete or core picture of a *varṇa* or *vāk* exponent. In this latter the entire *spanda* system of creation must lie condensed as its *nābhi*; and in so far as this *nābhi* is concerned, each *varṇa* is *pūrṇa* as the "unfathomed immense of significance". This is its generic, fundamental character. This is not forfeited when it becomes a *varṇa* of special significance. Its specification means formulation of specific *ara* and *nemi* to suit the "demands" of special creative emergences. So what is fundamentally of total significance has its significance restricted and defined as an individual member of the matrices. Even so its special import never imprisons it in a steel cage of convention. We cannot make A or Ka for instance dwell completely in a cage or a cave of common usage. It is free to enter and sit in any "selected" parlour to hold current, conventional converse. It is then like the space, light and wind inside a room. It can be turned to sundry uses as desired. This follows from the general principles connected with the nature of *prāṇa* and *vāk* as enunciated. Power exists and operates as an undivided whole; it is abstract analysis and "ignorance" which takes it piecemeal and deals it out as labelled packets or parcels. Similar is *vāk* which is the exponent of *prāṇa*.

Bindu is perfect potency. *Nāda* is what draws it out into patency and emergence, amplitude and extention. *Bindu* becomes *nābhi* when this tendency to emergence is still unrestricted and undirected. The differentiating and restricting factors are yet held in abeyance. So that it is still not bound to project from it any actual system of *aras* or any actual pattern of *nemi*. These latter are selected and determined out of an unlimited reserve of potentials which the *nābhi* holds within itself. The actualized formulation of this unfathomed reserve potency is *kalana* or *kalā* ('ka' *varṇa*) in the sense of what is or may be evolved. *Kalā* is also of a fundamental import. Then it may be

called *ādyā-kalā*. It is the Shakti aspect of Brahman as pure Being-Consciousness-Ananda to function, without altering or effacing its pristine primacy and purity, as *vimarśa*, which on our plane of emergence, results in the manifestation of a logico-mathematical universe. Such emergence or *abhivyakti* presupposes that principles which are generic and universal in themselves become specialized and individualized (*vyakti*). So that what is in itself the *nābhi* of all creation (*bhuvanasya nābhi* or the *nābhi* of *Nārāyaṇa*) becomes the nucleus of every nucleated pattern, great or small. So the sun is the *nābhi* of the solar system; the nucleus of the atom is its *nābhi*; and so on. The self or ego is of conscious existence. In between any chosen unit and the universal, the *nābhi* principle may also exist and operate in an ascending and descending group—(*maṇḍala*) control capacity.

Whether *nābhi* be taken as the *summum genus* or as an individual unit, it must have a basic intrinsic power design. This is its *hṛllekhā*. So like *nābhi*, *hṛllekhā* assumes the character of seriality in the descending orders of emergence.

It follows that each *varṇa*, A or Ka for instance, has its generic as well as specific *nābhi* and *hṛllekhā*. By the former it is a mine of unfathomed total significance. By the latter it has selected and restricted and assigned significance. This dual character of *varṇa* should be borne in mind when we are taking it as an element of a *bīja* as *hrīm* or *krīm*.

CHAPTER V

The Rasāyanam that Transmutes

"The Cold Lead Letter"

The word *varṇa* itself may be examined as a power formula. The first "letter" V represents a closed store, an "unworked-out" mine of power, as in the case of a seed which has not yet germinated. It is a *guhā* or "cave" so to say. The second letter A shows and lays the "soil" where the seed is and grows : it is here the principle of general frame or background (*sāmānyādhikaraṇam*). The third letter R is the "releasing" factor which makes the seed germinate and grow. It stands for Agni, which has been called the "Informing Factor". The fourth letter N indicates the top level or summit of any accelerating process. And the last letter A shows it is an accomplished result with reference to a chosen frame of appreciation (*viśeṣādhikaraṇam*). *Vāk* as we have seen is the exponent of *Prāṇa* as Power. *Varṇa* is *vāk* regarded as an "element". As an element, it possesses the five basic characteristics implied in the five constituent letters of *varṇa*.

There is massing and storing of energy as "rest energy" or energy "asleep" in any continuum of power. For example, electrical energy which is pervasive in and as the physical universe, is stored and stabilized in an atom, and also in an electrical power-house. This is VA. A factor releases and canalizes. This is R. Another factor accelerates the process to a limit. This is N. Then lastly, the process is exhibited as a result completed in the context of a chosen frame of review and representation. This is A. We have restated the position as regards the five letters with a view to shewing how funda-

mental this is in the economy of power-and-process appreciation in any functional field, whether in matter or in life or in mind. There is no full appreciable picture anywhere without these "five" factors collaborating. Note also how the "five" are related to the "three" studied before—*nābhi*, *ara* and *nemi*. It is clear that VA represents the *nābhi*; R the *ara*; and NA the *nemi*.

Suppose we erase the first V. It becomes *arṇa*. This also is an element of *vāk* but with a notable difference. It is now released, "moving" energy. The reference is no longer to the mine, cave or seed. It has shifted to what is worked out as expanding and available operative energy. In one word, it has shifted from potency to patency, from the potential to the actual. The *nābhi* goes into retirement so to say; the *ara* and the *nemi* come into prominence. We have the growing or grown tree before us and not the seed. But suppose we place the V ignored at the end. It becomes *arṇava*. What does it mean? The grown plant has borne the seed again. The process completes itself as a cycle. So this last is the *vāk* formula for a process which forges ahead in rhythmic and cyclic patterns. Creation must use this formula; and so it is used in the well-known *Sṛṣṭi sūkta* of R̥g Veda. It must be abundantly patent from this analysis that the words *arṇava*, *arṇa* and *varṇa* are fundamentally what we have called power-operation formulae, and therefore, should not be simply taken as meaning 'primordial ocean' etc. Each should be radically understood as representing an operative factor in cosmogenesis.

This sort of analysis is typical in *Jāpasūtram* and has been regarded as of primary importance. The name for such analysis has been given as *rasāyanam*, which means the "flow" of the hidden core essence (*hṛdaya*), the rendering of its intrinsic interest and implication (*marmā-rasa*). Such analysis to be complete must have a combined reference to a system of basic co-ordinates, such as Space, Time, Thing and Relation (*deśa*, *kāla*, *vastu* and *chandas*). In actual practice, however, it may be convenient to take these four separately and present our total analytical picture in four distinguishable phases and

postures. It is to be borne in mind in any case that the total integral picture is what we aim at, and this is given in a full, co-ordinated comprehension of the subject in all its relevant aspects, phases and bearings. In other words, the study should be adequate and sufficient with respect to the four co-ordinates just proposed or any other comprehensive scheme of reference, such as *ākṛti* (form), *chandas* (norm), *vastu* (being) and *śakti* (power).

Suppose we take any *mantram*—*Aum* or *Hrīm*. We may put to ourselves four questions relating to it, and essay at drawing an integral picture, significant to a degree of amplest possible satisfaction, by going farthest we can to a complete and conclusive answer to each.

First, what is the precise and complete “letter-body” (*varṇa-śarīra*) of the *mantram* in question? This relates primarily to space-grouping or configuration of the constituent *varṇas*, as for instance in the case of a diamond molecule as distinguished from charcoal. The constituent atoms conform to a definite pattern of space-arrangement. This pattern is not commonly readily disclosed. AUM or AIM is not simply a juxtaposition of the three “cold” letters. Space representation or diagram (or we may, however, call it “graph”, reserving the other term for time or process-representation) must not be segmental, and therefore unsuggestive of the entire *prāṇik* or power operation of which it is meant to be a graph. To be so suggestive, each of the constituent letters (they are called *varṇas* for that object) should not be taken as dead, segmented parts on the dissection table, but as live limbs of a live whole entity. The analogy of a living body is telling, and we have accordingly called it *varṇa-śarīra*. To illustrate our meaning a little more concretely, we may take the third letter, M. This letter gives what we have called ‘terminal touch’. But in the case of AIM or AUM, the function or process does not terminate here, and so, the form pattern or graph it is drawing on the space-paper should not abruptly stop at this. The point of terminal touch is a sort of terminal “bridge” (*setu*), where gross *spanda* passes into the subtle and causal, sonic into the supersonic, apparently

discontinuous and eccentric into what is continuous and rhythmic. In other words, it opens the "mystic" way to *nāda*, *bindu* and *ardha-mātrā*, without finding which there is no 'booking' for the Direct Home Line, no assurance or guarantee for the gross, perishable word being instinct with a potency and charged with a momentum that shall carry it into the realm of the imperishable *prāṇa*, of creative Word or Logos. In other words again, *vaikhari vāk* forges ahead into the unsuspected immensities of dynamism represented by the higher three "planes" of *madhyamā*, *paśyantī* and *parā*.

The last letter M should be taken as an indicator or commutator and not as a 'brake' or 'buffer'. Preferably it should be substituted by *somārdha* or *candra-bindu* to which reference was made before. It shows that what is a derived or evolved element or phase (*kalita kalā*) "here" is the evolving and undivided Matrix "there" (*kalanī kalā*). This passage from "this" to "that" is not possible without our having "discovered" *nāda*, *bindu* and *ardha-mātrā*. Commonly it is a long and arduous way to the discovery.

Nāda for example is the discovery of that which is unbroken and continuous at the back of all that rise, break and pass; what flows placid and peaceful underneath all surface clashes and discords; what carries uninterrupted everywhere the intrinsic joy of existence; and unveils the light pure of unbound being-consciousness. In *Ĵapasūtram* these have been characterized as *akhaṇḍa-vāhitā*, *prasānta-vāhitā* (*prasanna-vāhitā*), *sarasa-vāhitā* and *ujjvala-vāhitā*. But as *nāda* signifies the outflowing of *prāṇa-Brahman* in the sense of perfect patency or unfolding, it presupposes a Dynamic Point of Perfect Potency to flow out of and also to flow back into. A seed and a full-grown plant bearing flower and fruit have served as our example. Between the two limits of perfection, a Process Principle admitting of orders and grades, both commensurable and incommensurable, must operate in order that harmonic functions and symmetrical forms (waves for example) may emerge in creation. The mystic *candra-bindu* is clearly indicative of this. Without *ardha-mātrā* a lotus seed, for example, will

not grow as a lotus in bloom with its beautiful symmetrical curves. Nor will pure *nāda* or pure *kalā* render itself as beautiful music, painting or sculpture. It is *ardha-mātrā* that has made creation in every detail as master work of inimitable Art. Lord Prajapati, therefore, revealed Himself on the Lotus, and invoked *ardha-mātrā* in His creative travail. And one has to invoke her at every moment when doing *ḥapa* or making any earnest creative process that can "deliver the goods". *Ḥapasūtram* has devoted much space to a close study of this Principle (see especially Appendix KH, J.S., Vol. IV).

It ought to be clear that a correct and complete *varṇa*-graph cannot possibly be drawn till one is able to push ahead of the gross or *vaikharī* plane, pass the *setu* or *madhyamā*, and adapt one's vision to the ampler and deeper illumination of *paśyantī*. Then one "sees" the *varṇa-śarīra* of AIM or AUM in its pure integrity. But what one "sees" one can only imperfectly render and communicate in terms of the notations current in our habitual commerce and exchange. When AIM is written as that we think we know our business, but the *candra-bindu* on its "forehead" seems to baffle and mystify the layman uninitiated.

Yet the graph is comparatively a simple thing to "visualize" and draw. It is "space-representation". But what is its *kāla*-representation, functional pattern or power diagram? A material particle or a living molecule can be fairly correctly seen under a microscope; but what is its dynamic constitution or make-up? A horse-shoe magnet we see; but what is the pattern of its lines of force, for example? So one may ask—what is the *spanda-kāya* or *śarīra* of AIM or AUM? This enquiry leads into what has been called *prāṇa-rasāyanam*. *Prāṇa* is *kāla* as event-producing-and-marking process evolving "tensors" and numerical measure. In *prāṇa-rasāyanam* we have to enquire—how does a system of *spanda* behave and "embody" itself when it represents a given event, both in continued differentiation (*vyāsa*) and in integration (*samāsa*)? We employ scientific language, because the question is basically one of fundamental dynamics. Plunging our piers as deep as we

can into the "hard rock" of such dynamics, we have to build and raise our "edifice" to the transcendental heights of what may be called the Play "Dynamics" of *prāṇa-brahman* and *ānanda-brahman*.

Each of the *varṇas*, it should be remembered, is a *prāṇik* function, which means that when A, for instance, is uttered a given plane or field of operation is "posited", e.g., an altar on which sacrificial wood is to be placed and kindled; the *varṇa* I means the fire enkindled with its flame leaping high (*samiddha*); and the *candra-bindu* indicates that not only does the fire go high, but it rises sublimated into the higher planes of the subtle, causal and transcendental. A given field of physical energy may thus be raised to a level of vital energy, and this again to a level of conscious energy of the highest order. AIM, therefore, may be regarded as the sublimating *bija* par excellence—the *bija* of Integral Ascent.

Incidentally we note that AIM is especially the *bija* of *varṇa-rasāyanam* (*vāk-bhava*); *hrīm* of *prāṇa-rasāyanam*. *śrīm* of *chanda-rasāyanam*; and *krīm* or *klīm* of *bhāva-rasāyanam*. *Hrīm* rouses and releases *kuṇḍalinī*, *Aim* opens and makes it ascend along the "Mystic Path"; *śrīm* gives and maintains evolving creative Harmony; *krīm* or *klīm* consummates the process as realizing the *jyoti-rasa* of *svarūpa* and *svabhāva*.

This analysis naturally leads into the *arcana* where the core essence (*hṛt*) of every form of existence (not excepting a material particle) has to be found. This is the *vastu* or *bhāva* in its purity and integrity. It shows the *hṛllekhā*. In the last analysis it is found to be *jyotiḥ* and *rasaḥ* commingled—Supreme Light and Delight in eternal wedlock and union (*abheda-sāmarasya*). The Upanishads have spoken one word for it—*ānandam* or *rasaḥ*. It is both Ultimate Bliss and Illumination, both Perfect Peace and Play Unfettered. In *japa* or in any kind of *sādhana*, to reach this *ānandam* for ever remains the ultimate end. But the way is long, is often like walking upon the edge of an open razor, or negotiating a bridge of two ropes one above the other (*pāda* and *mātra* as we have named them with reference to the doing of *Japa*); nevertheless one has to "see

it through" with unvacillating faith and courage, with clearness of vision and singleness of devotion. Above all, one has to seek and receive guidance for light and power : inner guidance primarily, definitely and unfailingly.

For this end one must be initiated into and unravel the mysteries of Creative Harmony. This is *chandas*. The *spanda* of *prāṇa* is to no purpose without *chandas*. *Chandas* reigns at the heart of everything or event as *ṛtam*—Rule, Norm or Law. Even Play has evolved its code of law. It is the law of the Joy of Love. At great length the *ṛtam brhat* has been studied in *Japasûtram* as leading and opening to *satyam mahat*—the Great Reality. The sevenfold *vaidika chandas*—*Gāyatrī* and others, for example—demand a fundamental study both in the cosmic context and particular. So *vastu-rasāyanam* as shewing the End especially requires *chando-rasāyanam* as shewing the way and means. It is "consorting" Harmony that starts you on your "journey", and it is "consummating" Harmony that shall take you to your journey's end.

Our analysis has to some extent, we believe, prepared the soil for a full-grown vital growth-picture of what Japa as a *sādhana* really is and of the End it seeks to realize. It is not a muttering of some mystic syllables, or a telling of the beads. The first step has of course to be laid in the "practicable" ground soil of ordinary objective experience ; and it is a business in which the ordinary mind, vitality and speech have to join hands as best they can and "pool" their best tools and toils. But the steps ascend gradually to sublime heights reaching the very highest planes of realization. And as they do so, the first workers, their instruments and methods, their tools and toils, all undergo a radical and phenomenal transformation. *Kuṇḍalinī Śakti* must be roused and raised to the highest levels by opening what we have called "the Direct Home Line"—the path of *suṣumnā*. Japa,—accordingly, has been defined as *abhyāroha*—Ascent to the Consciousness of Reality (*satyam*), of Light (*jyotiḥ*), and of Bliss Immortal (*amṛtam*). It has also been conceived as *samāvṛtti*, which means "coming back to what is your Own". It has again been conceived as *yajña*,

both cosmic and particular, which burns all “fuel”—matter, life or mind—and makes its “radiant” *spanda* evolve into ever new harmonies and patterns, aiming at and working for those that may be of highest abiding value. As a universal *prāṇic* process it is *ajapā*, and its *mantram* is *hamsaḥ*. Every particle in existence is doing this *ajapā japa*, though unconsciously and involuntarily. But since the universe including all has a tendency to entropy or “running down”, the *prāṇik mantram hamsaḥ* requires to be done as a process of integrating Yoga or *sādhana*, which gives the full meaning and objective of Japa. The poison that kills life is thereby made the elixir of life—*viṣam amṛtāyate*.

Japasûtram has laid great stress on the need of *sādhana* being done in an intensive and integral way, working up to the supramental reaches of divinised consciousness as also down to its deepest rock-bottom foundations. It must climb all the way from the darkest valleys to the most shining peaks. Not only have the three “streams” of *vidyā*, *śraddhā* and *upaniṣad* to meet at a consummating confluence of sublimated Power (*vīrya-vattama*), this Power has to realize and manifest itself as pure and perfect Activity (*līlā*), Love and Light. So when “talling the beads” the aspirant shall pray :

“My thoughts, my feelings, my deeds,
May like stars of gem be in lustre pure !
May single devotion join each to each the beads,
And Thy own Shining Love be the Middle Moon, sure.”

Let this be your *Akṣamālā*, made of your Heart’s Ardour,
your Soul’s Aspiration, and Inspiration of the Spirit !

APPENDIX

THE METAPHYSICS OF SOUND

The Hon. Mr. Justice P.B. Mukharji, Barrister-at-law

THE physics of sound has its origin and ultimate limit in the theory of vibration. Within the limits of the theory of vibration is imprisoned the whole of the modern physics of sound. Its bare conclusions are stated either by saying that vibration is the cause of all sound or that all sound is the product of vibration.

The Indian metaphysics of sound accepts the theory of vibration, but says that it is neither sufficient nor accurate in describing the content or nature of sound. I insist that this is not philosophy. It is metaphysics, not in the sense of philosophy, but in its true etymological meaning of higher physics, a physics which goes beyond the modern physics of sound. Its final conclusion challenges the conclusion of the physics of sound. It asserts that sound is essentially independent of vibration. There can be sound without vibration, and that is the real and original nature of sound. In fact, far from vibration being the cause of sound, it is an effect and one only of the many effects of sound. Indeed, sound is the creator and not the creature. That is the challenge or contradiction between physics and the metaphysics of sound.

The Inadequacy of the Physics of Sound

The inadequacy of the physics of sound is plain. Its first inadequacy is with the receiver. Its receiver is always the human ear or the animal ear, an adventitious product of biological evolution. Now, that ear is a very limited instrument. It can hear within very pitifully narrow limits. It has an upper limit and a lower limit. When a sound reaches beyond the higher limit, it cannot hear. When the sound falls below the lower limit, it cannot hear. The vistas beyond the higher limit or below the lower limit are infinite compared to the narrow range of audibility of that ear. To meet that inadequacy the physics of sound has

adopted the fiction of silent sound. That fiction means that sound is still caused by vibration, but that such sound is not within the normal range of audibility of the ear. The characters of that fiction are ultra-sonics, super-sonics, and I shall add, infra-sonics. While this fiction meets the difficulty of inaudibility, it faces the more insoluble difficulty of the medium.

That is its second inadequacy. This second inadequacy arises from the nature and character of the medium. The sound of modern physics, including its fiction of silent sound, is a permanent cripple and walks on crutches. The crutch is the medium of the land, water or air. According to it, the vibrations, whether audible or inaudible, are conveyed in waves over the land, water or air in the atmosphere by a series of compressions caused by resistance. This medium is either a solid or a liquid or a gas. They are the legs of sound by which it moves. Now create a vacuum in this medium, and the sound of modern physics vanishes altogether. Take a ringing bell in a large glass jar fitted with the mechanism of producing a vacuum. When the glass jar has air within, you hear the sound of the ringing bell ; but as you go on creating vacuum in the jar, the sound gets fainter and fainter, untill, ultimately, when you have succeeded in creating a complete vacuum, you hear no sound, though your eye detects that the bell continues to move and strike and make the vibratory movements which you so long thought were producing the sound. Here, then, you have vibrations without sound because there is no medium to convey the vibrations. The theory of silent sound does not now come to the rescue, for it is no longer super-sonics, ultra-sonics, or infra-sonic. It is now legless sound. The crutch has dropped.

The Indian metaphysics calls it the static sound, the causal stress. Modern physics has as yet failed to discover the static sound. It has discovered the silent sound, a concept in audibility. It has failed in discovering the static sound, a concept in creative, self-reliant dynamism, independent of any solid, liquid or gaseous medium, the power of ideation, as distinct from the power of expression or manifestation.

The Theory of Vacuum Rejected

The facile explanation that sound cannot travel through a perfect vacuum does not really explain the nature of sound. Indian metaphysics rejects the whole theory of a vacuum. What we call 'vacuum' is really a plenum instinct with the most powerful and subtle energy as yet undetected by modern physics. In the last illustration, when you have exhausted the

atmospheric content of the glass jar, what remains is not vacuum, but *ākāśa* or *vyoman*. Indian physics recognizes this *ākāśa* as an element which goes as a constituent into the composition of every object. It is the subtlest element, subtler than solid, liquid or gas. It pervades the universe. Being all-pervasive, it contains, sustains, and coheres every object in the universe. This element of *ākāśa* or *vyoman* is not the sky. Indeed, it is the sky without all its content of stratosphere and atmosphere of oxygen, nitrogen, carbon dioxide, and all other gases. It is the container without the content—itself an element, not a vacuum. It invades and pervades; it inheres and coheres. It is immanent and transcendent. It is space which can neither be seen nor touched nor smelt. It is a mental ideation which exists as long as mind exists, and therefore space is infinite and endless so long as the mind exists. Hence, with a mind you cannot explore the ultimate limits of *ākāśa*. It has been variously described in Indian metaphysics, such as *ikṣaṇa*, the mental ideation, the infinite vision—not of the eye, but of the infinite mind. As there is no vacuum, the theory of vacuum as destructive of sound must stand condemned.

The Ultimate Destiny of Sound

The next inadequacy of modern physics of sound relates not to the origin of sound nor its progress through a medium, but its ultimate destiny. Where does the sound of modern physics go? It is said that you vibrate a wire. The vibration causes a tune or a sound. The sound travels in waves through mediums of solid, liquid or gas. Now the vibrating wire may come to rest and cease to vibrate. But what happens to the waves that the sound produced and released? Where do the waves go? What happens to the waves? The answers of the sound physicist of the modern age to these interrogations are halting, hesitant, and insufficient. Briefly, these answers may first be summarised as dissipation. Sound is said to dissipate itself. The sound waves having lost their origin, the vibrating wire which has ceased to vibrate, do not get the energy to renew themselves, and therefore they get weaker and weaker and, finally, when the waves also cease, the sound ceases. But where is the sound dissipated to? The physicist has really no answer. An explanation is sometimes offered suggesting the second corollary to dissipation, namely, conversion. As no energy is lost, the modern physicist applies the theory of conservation of energy to say that the sound energy in waves is converted to other energies. How it is converted, when it is converted, and in what it is converted are questions left unanswered in physics.

The Indian metaphysics asserts that a sound is never lost. Sound is deathless. There is no real rest in this universe. When we say that the vibrating wire has ceased to vibrate, we only speak a degree of truth with an equal degree of falsehood. Everything vibrates. The resting atom has within it the vibrating atomic solar system. It is emanating cosmic radiations all the time. We, of course, do not see them with our eyes. Sound lasts therefore so long as the universe lasts as manifestation. Sound therefore is the eternal condition and companion of the universe. This view also has an answer to the query, "Where does the sound ultimately go?". The answer is that it is absorbed in the element of *ākāśa* or *vyoman*. It is the claim of Indian metaphysics that if you can fashion and re-fashion your needle of awareness to fit in different grooves of the concentration of sound, then you can play on the disc of the record of the gramophone of the universe to reproduce any past sound that ever occurred, whether it was sounded millions of years ago or yesterday. That is how silence speaks, solitude sings, and the spheres send their sirens. Sound is the eternal witness. Sound is the eternal record. It is the perennial companion which will not submit to any separation. There is no past that can be irretrievably buried. Every sound is in the record of the *ākāśa* indelibly impressed. Books, inks and prints, therefore are not our only records. In other words, *ākāśa* or *vyoman* is the home of all sounds. It is the prime manifestation of sound and the *fons et origo* of all subsequent and subsidiary sounds.

The Potency and Possibility of Sound

It will be evident from what is discussed already that there are different stages of sound, and vibratory sound is not its only stage. In fact, there is sound without vibration, which the Indian metaphysics describes as the *anāhata* sound. That means sound that is not produced by striking or vibrating. Its quality, its capacity, its sensitiveness, and its range are immeasurably more powerful than, and superior to, any vibratory sound. As you know, the shorter the wave lengths and greater the frequency, the greater is the conquest of distance, and you catch distant sounds across continents. But even the shortest imaginable wave-length cannot compare with sound without wave-length or vibration. It not only conquers continents, but also conquers all time and all space. In the case of this *anāhata* or non-vibratory sound, it is no longer a difference between degrees of wave-lengths. Here the very quality of sound changes. It is this *anāhata nāda* or non-vibratory sound which can create, destroy,

and recreate manifold universes. It is not content merely to tune in your radio at Calcutta to listen to the sounds of London, New York, Moscow, or Melbourne. Its ambitions and capacities are measureless. It will bring you news of the vast stellar nebulae and inter-stellar spaces, of all the existing spatial firmaments and possible ones of the future, not to speak of those of the past. It is a potency, presence, possibility, and performance, all at the same time.

The Central Doctrine

The central doctrine on which this far-reaching revolutionary concept of sound is based is known and described in Indian metaphysics as *sphoṭavāda*. Its essence can be described in a few words. There are always two sounds in the words we utter. One is the cause of the sound, and the other is the one that denotes the object. One sound therefore exists in the mind before the second sound expresses itself in the uttered words or sound. The nascent sound or the potential, unmanifest sound in the mind is the *sphoṭa*. This *sphoṭa* is the *śabda brahman* or the *nāda brahman* in Indian metaphysics. Please do not get away with the impression that it is a philosophical speculation, or a theological abstraction, or a piece of hazy Indian mysticism. It has a very profound practical and scientific bias.

Its message is that every thought or every idea is a sound. The moment you think, you make a sound, though you do not hear it. The moment an idea occurs in your mental canvas, there is a sound, though you do not see it or hear it. It is this sound which is the mother of all forms that constitute the manifest universe. The garment is the outer expression of an idea behind it. The idea is the sound, the *sphoṭa*. The phenomenon of this universe is the outer garment.

The cosmic consciousness oscillates between the potential and the kinetic. The initial stage from which the potential raises itself into the kinetic is a focal tension. In order to draw a definition or any form, the first requisite is a stress or focus, or else it is one blurred, undefined, unmanifest universal. The universal becomes individual by a tension or causal stress. It is this tension which is the primary sound. It is the source of creation. Sound therefore is the creator and the progenitor. The *bindu* is the individualised wave on the undifferentiated *sindhu*, the unruffled ocean of infinite possibilities. The *bindu* is the sound. The origin of creation is therefore sound. Its destiny or evolution is stamped with sound (*vāṇmāya jagat*). In fact, this is a world or a universe of sound.

✓ The Four Stages of Sound

The Indian metaphysics of sound has made remarkable discoveries. Its extensive and intensive researches have laid bare the nature and property of sound. Sound, according to this view, is classified broadly into four stages : *parā*, *paśyantī*, *madhyamā*, and *vaikhari*. *Parā* sound is the nascent static sound which exists prior to manifestation. It is the motionless causal *śabda*, the sound without vibration, the self-reliant sound without any medium. Then it acquires the sense of movement which is non-particularized general motion known as *sāmānya spanda*. The second stage is *paśyantī* sound, the visualizing or the visionary sound. It is as yet a mental sound. In the journey towards manifestation, it reaches the third stage of *madhyamā* sound, where it is associated with *buddhi* as cognition and intelligence. The Indian metaphysicians call it the *hiranyagarbha* sound extending from *paśyantī* to the heart. *Madhyamā* sound is the inner 'naming' by the cognitive quality of the mental movement. In other words, *paśyantī* sound is the sound which sees : it is the visionary sound until it focusses its intelligence, when it becomes the cognizing sound of *madhyamā*. This cognizing sound cannot remain long without selecting. Then it bursts forth in selective sound, the uttered or spoken word or sound which is the last and the fourth stage called *vaikhari* sound.

Parā sound as the causal stress is the root, *paśyantī* sound is the majestic trunk or stem which is its path of vision, the line of its growth, the *hrillekhā* or heart line. *Madhyamā* sound is its efflorescence. *Vaikhari* sound is the manifest fruit. Let us change the analogy for still better appreciation. First the idea, second the view, third the apprehension, and fourth the achievement or manifestation. Again, first the potential, second the causal, third the subtle, and fourth the gross. Once again, first the static, second the potential, third the kinetic, and fourth the radiation. *Parā* sound is the context. *Paśyantī* sound is the text. *Madhyamā* sound is the selected chapter. *Vaikhari* sound is the individual word of that selected chapter. You cannot therefore really and completely know and follow *vaikhari* unless you know its three previous stages and its evolution through them.

The Composite Effect of Sound

A little reflection will show the composite effect of sound and the difficulty of keeping separate its different stages. Sound wells out from the

stage of non-vibration to the stage of vibration. Sound therefore is not always *dhvani*. Sound includes both the voice and the word and the sound of the so-called inanimate objects. That inanimate objects have sound is proved today by Einstein, because even they are constantly emanating cosmic radiation. There is inside them a constant and ceaseless vibration undetected by the unaided ear and the unaided eye. While all this is *śabda* or sound, it has a second and a third part. The second part is the *artha*. *Artha* is the meaning or the object. The third part is the *pratyaya* or the mental apprehension. *Śabda*, *artha* and *pratyaya* are the trinity producing the unity. They come to us mixed, so that unless we know the technique of separating them, we do not understand either the cause or the effect of sound.

Much of the fallacy of the physics of sound is due to its inability to grasp the difference between *śabda* or sound and *dhvani* or vibration. A very apt illustration where this fallacy occurs is language. *Śabda* or sound is not language. *Śabda* is a much earlier stage than language. In fact, *śabda* is the first causal stress formed by the desire to create. In other words, the whole theory of *śabda* starts from this causal stress. Prior to this, of course, is a *a-parā-śabda*, which is the condition of soundlessness, the static unmanifest, the source and the reservoir from which come all expression, manifestation, experience, the universe, and the worlds. All creation, whether through biological or non-biological process, proceeds from this *parā śabda* or sound. It is the first stirring of the intuitive process which requires and needs no language. We think or feel not in terms of language. All experience is without language, and yet all experience is sound. Indeed, almost all our reflexes and habitual actions are performed without the clothes of language, though they are always inspired sound or *śabda* in some stage or form. Therefore language is not the whole, but only a very small part of the *śabda*. The importance of this conclusion lies in the fact that *parā śabda* is the one vast unifying sound container. The *paśyantī* sound is the all inclusive visionary sound and the *madhyamā* sound, the sound condenser, and therefore all these three stages of sound, if known, can explain all the numerous, diversified *vaikhari* sounds, so that if one can separate and know the *parā*, the *paśyantī*, and the *madhyamā* sounds, one can understand all language and sounds of the world and the universe. This is the secret of being able to read and understand not merely all the numerous languages of mankind but also all the sounds and cries of the animal world; and one can also thereby read the murmur of the leaves and the forest, the music of the rivers, the oceans, and the flowing currents, and the whispers of the breeze.

The Techniques of Sound

The science of sound, according to this metaphysics, covers the principles discussed and also a number of techniques. Sound changes its property according to pitch, rhyme, rhythm, speed, frequency, harmony, intonation, and pronunciation or utterance. The sound energy has to be organized and canalized in particular ways to produce or create particular results. Knowledge of the techniques is therefore as essential as knowledge of the principles. All sound is animation, but the degree of animation depends, first, on a complete grasp of the different stages of sound from its origin to manifestation; secondly, on the intonation or impression of the personality of the instrument, whether biological, metallic or non-metallic, animal, human, vegetable, or animate or inanimate, on the sound; and thirdly on the technical organisation of pitch, rhyme rhythm, frequency, speed, harmony, intonation and pronunciation.

The *akṣara* becomes *kṣara*. The *akṣara* is the universal indivisible which by causal stress creates the primary sound of *parā śabda*, which first produces infinite space (*deśa*), then, secondly, goes on to produce by the *paśyantī* sound infinite time (*kāla*), thirdly, by a further progression, it proceeds to produce the receptacle (*pātra*) by the *madhyamā* sound. We therefore have by sound infinite time, infinite space and the infinite receptacle. *Madhyamā* is so called to denote the middle stage of sound, because it is in the midst of *paśyantī* (seeing) and *vaikharī* (utterance). Between seeing and utterance, there is a holding in, or condensation of the sound. To use the analogy of the instruments of Physics *paśyantī* is the Rhumkroff coil, and *madhyamā* is the Leyden Jar, the Condenser. That is why the *madhyamā* sound creates the receptacle or the *pātra*. Finally, the *vaikharī* sound is the utterance which represents the individual streams or *dhārā* or manifestations and expressions. *Vaikharī* is the converter. It is *vaikharī* because it is efficiently *kṣara* (*VI=viśiṣṭa+kṣara*).

Then the one has become many. The uttered word bears the stamp of, first the will, second the vision or knowledge, third the feeling (holding in) and fourthly the achievement....To the degree of will, knowledge, feeling and sense of achievement you put in your uttered word and sound, to that degree the word is animated, and to that extent the word you utter is potent. The lettered sound as well as the unlettered sound is the result of your whole personality. You can see its results every day. The same word uttered or spoken by different persons but to the same

person, produces different results, though the word spoken and the person spoken to are the same. The difference in the personality and character of the utterers makes the difference. That is why it is said that the *mantra* or the life-transforming word, to be effective must be actually heard from the mouth of the guru, spiritual preceptor. Again, the same word uttered by the same person will produce different reactions in different persons. The difference then is due to the fact that the sound octaves of the different persons spoken to are different, and therefore they vibrate differently to the same uttered sound.

This brief treatment of the subject will not permit here the exposition of the miracles of *varṇamālā* or the lettered sounds or alphabets. But the same principles apply not only to the sound of those alphabets, but even to their figures and shapes. As the underlying unity of all sounds is provided by *parā śabda*, so is there an all enveloping harmony of all the *vaikhari* sounds. It is the assertion of the Indian metaphysics of sound that the *dhvani* or sound of the word "OM" resembles as nearly as possible that all-enveloping harmony of all the dissonances and the differences of the *vaikhari* sounds of the universe, and that it can also be heard. In fact, the way that the word "OM" is written in Sanskrit indicates the shape and the configuration of the origin of sound, the creation of the universe through the different stages of the sound and their final harmony. This will not be the place to discuss the intricacies of a whole philosophy contained in that sound Om.

The Story of the Universe

The origin of sound and its progress to manifestation reveal the whole story of the universe. *Parā śabda* as the causal stress is the starting-point. A point cannot enclose a space. This point, but another sound effect called *paśyantī* sound, becomes the straight sweep of an all-inclusive vision. In other words, *paśyantī* is the elongation of the *parā* point of sound in different directions. These directions form the straight *sarala* or *rju* lines. They are the lines of nativity, the lines of destiny, and the lines of possibilities indicating only the directions (*dik* or *diśa*). But being straight lines, they cannot enclose space. The possibility, however, creates the atmosphere. The, *paśyantī* sound does not remain as visualizing sound. It seeks to cognize. To cognize you need illumination. Sound becomes light. *Paśyantī* becomes *madhyamā* sound. The visionary sound becomes the luminous sound. The luminous

sound makes patterns and curves, and then enclosure of space becomes possible; ideas are crystallized in forms ready for the realization of diversified experience in individual units. Opportunities of infinite curvatures are offered in *vaikharī* sound, so that the supporting harmony of the primal sound submits itself to discordant notes of infinite permutations and combinations.

I am describing this aspect of sound to make a number of particularly startling points. The first is that sound is responsible for creating the atmosphere and the climate. When it forces its way through the atmosphere, it creates illumination or light which, in its turn, is responsible for creating the different solar systems and planets of the firmament. The earth, the sun, the moon, the stars, and the planets are the products of sound turning to light or condensing under pressure resistance of its travel through atmosphere. The planets are not what the astro-physicists of the day tell you—mere chance products or inexplicable, accidental collisions of the existing planets of burning fire, and then their fragments ultimately cooling down and making life mysteriously possible to grow on such cooling planets.

In this view of sound, the whole universe is luminous, and it has degrees of luminosity. Some catch the eye when the eye-lid is open but then the eye-lid has to be moved or raised. There are other lids to our vision, and if we knew how to move or raise those other lids, we could see other luminosity and, in fact, see the whole universe as an ocean of light.

You can get a hint of how sound produces light from a small experiment in physics. If a glass rod is made to vibrate vigorously at ultrasonic frequencies and is then held between the finger and the thumb, it burns the skin. Do you know why? Sound is producing fire and light. This, again, is not the whole story of the creation of the universe by sound.

Sound is Omnipotent, Omniscient and Omnipresent

As the sound concentrates and condenses, it creates geometric figures. This explains not only the origin of dimensions and curves and figures and of shapes and sizes, but also as the process of condensation goes on, sound produces solid, liquid, and gas. The *straight lines of paśyantī* sound create atmosphere, climate, and gas. The illuminated sound of *madhyamā* produces, in its train, liquid which can adapt its size and shape to any container. Finally, *vaikharī* sound produces the solid with all its curves.

In other words, all matter, whether solid, liquid, or gaseous, is the result of coagulation of sound. As blood coagulates whenever it becomes manifest on the surface outside its inner content, so does sound coagulate into matter whenever it comes out of its earlier *stages of parā, paśyanti and madhyamā*. The paradox therefore is that the quality of sound is silence. In silence it is omnipotent, omniscient, and omnipresent.

I shall now briefly outline the startling propositions of sound. The universe is conceived in sound. It is born in sound. It grows and lives in sound. It is dissolved in sound. The universe is the result of an idea. Every idea is the result of a sound. As no creation of any kind is possible without an idea behind it, every creation is the result of a non-vibratory sound or the *sphoṭa*. Sound creates air, atmosphere, and climate, and then only it reaches the stage of vibration. When it reaches the stage of vibration, sound creates light. Light is nothing but sound of a particular frequency. In fact, every vibratory sound has a colour. It is the colour which assumes the quality of light. Sound creates shapes and sizes. Every vibratory sound has a shape and a size. According to the density of sound, the shape is either solid, liquid or gas.

All the objects that we see and feel in this universe, from thought or idea to matter, are concentrated sounds or sounds of particular concentrations. Every object is the result of a particular density of sound. That is its seminal sound. There is an octave of sound in every manifestation and object. If you know the seminal sound of an object, you can fashion it in any way you like by using that particular octave in remodelling or remoulding or destroying it. By the knowledge of sound and its application, you can create, sustain, and destroy universes. Sound creates electricity and magnetism and electro-magnetic fields. Sound explains the law of attraction and repulsion throughout the universe. You can charge *liquid, solid, or gas* by sound. If you *vibrate water in ultra-sonic frequencies*, you can kill aquatic creatures. Animals exposed to ultra-sonic frequencies show marked destruction of blood corpuscles. By the silent sound of high frequency, you can, by the gentlest touch of the softest material, cut through the hardest rock or glass.

The Application of the Principles of Sound

The application of this higher physics or metaphysics of sound leads to remarkable and miraculous results. On this theory of sound, octave or seminal sound, is based the unique and magnificent *Mantra-śāstra* of

India, where by repetition of *mantras* (animated words or charged words) and their *japa* (*rhythmic mental concentration on them*), you can remodel your entire physical, mental, and psychic nature. The principle is that the seminal sound is the *bija mantra* (seed sound). The spiritual seer can discover in a person his particular seed sound on which he will vibrate. If, by striking an octave in a violin or a tuning fork, you can vibrate another distant violin or another distant tuning fork of the same octave, then there is no reason to disbelieve that, if you know your own octave of sound, you can animate yourself and resolve your complexes by making a sound of the same octave.

By the application of the same principle, there is a vast as yet untapped source of sound therapy. By sound you can cure diseases ; by sound you can cure a septic focus ; and by sound you can heal any sickness or illness. It is the claim of Indian metaphysics of sound that no disease of the body or the mind or even of the psyche can resist treatment by sound. It is common experience that sounds of particular types and octaves induce particular moods of the mind—cheerful, sorrowful, energetic, martial, or soporific. The body can be made to sleep under music. The mind can be transported to great altitudes of intuition and inspiration by music. Metabolism of the body can be heightened or lowered by manipulation of sound. Blood circulation can be increased or decreased by sound. Heart-beat can be increased or decreased by sound. Blood pressure can be increased or decreased or normalized by sound. Digestion can be increased or decreased by sound. The whole of the Indian music is based on this sound concept. By proper tune and use of octave, you can create fire, water, and other elements. By sound you can bring and dispel storms and clouds. It is the claim of Indian metaphysics that you can by sound not only bring back life to a dead body, but also create living bodies and living tissues without the aid of biological processes. You can build *nirmāṇa cittas* (artificially created minds) and *nirmāṇa dehas* (artificially created bodies).

Energy becomes nuclear by condensation of sound, and thus gives rise to shapes and forms, and the atomic energy of today, our modern preoccupation, is nothing but refraction of the crystals of sound energy. Atomic energy or nuclear energy is nothing but sound corpuscles or congealed sound. As the whole life process is involved in sound, the miracles of the principles of sound express themselves through the whole gamut of world's experience in language, literature, art, science, music, life, and living.

To that high altar the sound calls one and all. It promises nothing less than abundant knowledge, abundant and effective action, abundant life, all discipline and *sādhana*, liberation from all limitations, and the fulfilment of all possibilities¹.

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SWAMI PRATYAGATMANANDA is a great *yogi* and *tapasvī* who in his *pūrvāśrama*, as Prof. P. N. Mukhopadhyaya, had been the principal collaborator with Sir John Woodroffe (Arthur Avalon) in the writing of *Garland of Letters*, *Mahāmāyā* and *The World as Power Series*. He delivered the Sree Gopal Basu Mallik Fellowship Lectures at the Calcutta University in 1927 on Vedanta which are to be re-issued shortly to the public under the title "Fundamentals of Vedanta".

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His learning was highly appreciated by Sir John Woodroffe and his works and ideas are freely quoted in most of the books on Tantra Śastra.

The Swamiji is the greatest modern exponent of *Śabda-Brahma-Vāda* in terms of recent advances in the fields of mathematics & physics.

